Radiohead Hits Record Stores



Billboard
EXPERIEN
JAN 12 2008

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The RIAA Doesn't Want To Sue You
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She's Climbing Our Charts, Scored A Hit TV Series And A Blockbuster Commercial. And She Still Has No Label >P.24

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JOE COCKER

HYMN FOR MY SOUL TOUR 2007 PART 1 AND 2

JUNE

16	RTW YACHT RACE CELEBRATION	VALENCIA, SPAIN
18	KARAISKAKI ARENA	ATHENS, GREECE
20	TBILISI STATE CONCERT HALL	TBILISI, GEORGIA
22	UTENOS PRAMOGU ARENA	VILNIUS, LITHUANIA
23	ROCK FESTIVAL	KALININGRAD, RUSSIAN FED.
24	LE MILLESIUM	STRASBOURG, FRANCE
27	LE MILLESIUM	EPERNAY, FRANCE
28	ZENITH	DIJON, FRANCE

JULY

1	MALAHIDE CASTLE	DUBLIN, IRELAND
4	TOWER OF LONDON FESTIVAL	LONDON, ENGLAND
6	CITY SQUARE	GERONA, SPAIN
7	BOSPOP FESTIVAL	WIJERT, NETHERLANDS
8	VELODROME	GALAPAGER, SPAIN
10	AUDITORIO	TENERIFE, SPAIN
11	AUDITORIO	LAS PALMAS, SPAIN
13	FEST PLATZ	GRAFENDORF, AUSTRIA
14	WIENER FESTIVAL	WEIBEN, AUSTRIA
16	BLUES FESTIVAL	PISTOIA, ITALY
17	PALACIO TEE	MARTOVA, ITALY
18	AUDITORIO	ROME, ITALY
20	LIVE AT SUNSET FESTIVAL	ZURICH, SWITZERLAND
21	SINERS CONVINTION	FARO, ALGARVE, PORTUGAL
25	TSATXO RUN MAESTRO PADILLA	ALMERIA, SPAIN
27	FESTIVAL	CARTAGENA, SPAIN
28	RED RING	LORCA, SPAIN
30	FESTIVAL DE LA CITE	CARCASSONNE, FRANCE
31	PLAZA DE TOROS	PALMA, MALLORCA, SPAIN

AUGUST

2	SOMMONT FESTIVAL	TARRAGONA, SPAIN
3	EOMONTANA FESTIVAL	BARBASTRO, SPAIN
5	FESTIVAL	MARCIAC, FRANCE
7	LE PALESTRE	LE CANNET, FRANCE
10	PATINOIRE	MEGEVE, FRANCE
11	FESTIVAL	COLMAR, FRANCE
12	KORONA STADIUM	KRAKOW, POLAND
14	VELODROME	GDYNIA, POLAND
16	HALLENSTADION	ZURICH, SWITZERLAND
17	DRACHEN FESTIVAL	ZELG, SWITZERLAND
18	OUTDOOR AMPHITHEATRE	SONDERBERG, DENMARK
20	THE PUNKR VILLAGE	ODENSE, DENMARK
21	BEACH FESTIVAL	ECKERNFORDE, GERMANY

SEPTEMBER

25	HALLENSTADION	ZURICH, SWITZERLAND

OCTOBER

4	LOTTO SPORTS CENTRE	ANTWERP, BELGIUM
7	LE ZENITH	PARIS, FRANCE
8	OLYMPIANALLE	MUNICH, GERMANY
9	ARENA	LEIPZIG, GERMANY
8	ARENA	NURNBERG, GERMANY
10	MESSENALLE	ERFURT, GERMANY
11	ARENA	KOLN, GERMANY
12	AHOY	ROTTERDAM, NETHERLANDS
13	AWD DOME	BREMEN, GERMANY
14	MAX SCHMELINGHALLE	BERLIN, GERMANY
15	ETZ HALLE	HANNOVER, GERMANY
16	COLOSSLINE ARENA	HAMBURG, GERMANY
20	STADION SPORTHALLE	MANNHEIM, GERMANY
21	ARENA	OBERHAUSEN, GERMANY
23	FESTHALLE	FRANKFURT, GERMANY
25	SAP ARENA	MANNHEIM, GERMANY
26	ARENA	TRIER, GERMANY
28	SCHLEYERHALLE	STUTTGART, GERMANY
30	RATHAUS ARENA	FREIBURG, GERMANY
31	OBERSCHWABEN HALLE	RAVENSBURG, GERMANY

NOVEMBER

2	EDIDERSTICKER HALLE	EIELEFELD, GERMANY
3	AXO SESSIONS	BASEL, SWITZERLAND
5	ČEZ ARENA	OSTRAVA, CZECH REPUBLIC
6	CTERL ARENA	KOSICE, SLOVAKIA
7	FHOENIX EPORT	DEBRECEN, HUNGARY
8	ARENA	BELGRADE, SERBIA
11	INTERSPORT ARENA	LINZ, AUSTRIA
14	AXO SESSIONS	BASEL, SWITZERLAND
16	GO FLANST	ENSCHEDE, NETHERLANDS
17	ZENITH	AMNEVILLE, FRANCE
18	TONY GARNIER HALL	LYON, FRANCE
19	ZENITH	TOULOUSE, FRANCE
21	LE DOME	MARSEILLES, FRANCE
23	ZENITH	NANTES, FRANCE
24	ARENA	GENEVA, SWITZERLAND
25	PATINOIRE	BORDEAUX, FRANCE
27	LE ZENITH	CLERONT FERRAND, FRANCE
28	WEETHALL	MAASTRICHT, NETHERLANDS
29	HMH	AMSTERDAM, NETHERLANDS

DECEMBER

1	FRED Sgr. CENTRE	HILLERGD, DENMARK
3	FAIR	AARHUS, DENMARK
4	VASKIET	RANDERS, DENMARK
5	SAANU SUURHAL,	TALLIN, ESTONIA
7	ARENA RIGA	RIGA, LATVIA
8	STC HALL	BRATISLAVA, SLOVAKIA
10	TORWAR	WARSAW, POLAND
12	SAZKA ARENA	PRAGUE, CZECH REPUBLIC
15	SNEFFIELD ARENA	SNEFFIELD, ENGLAND
16	INDIGO2	LONDON, ENGLAND

CONGRATULATIONS ON AN INCREDIBLE TOUR AND AN INCREDIBLE ACHIEVEMENT — JOE COCKER OBE.

THANK YOU ROGER, RAY, LISA, IRENE, CLAY, WOLFIE, THE BAND, CREW AND ALL THE PROMOTERS FOR YOUR HELP OVER THE LAST TWELVE MONTHS.

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DIGITAL MUSIC LIVE! Entertainment, technology and business converge at Billboard's **Digital Music Live!**, featuring **Wyclef Jean**, Live Nation's Bryan Perez, EA's Steve Schnur and Activision's Tim Riley. More at billboardevents.com.

MUSIC & MONEY Billboard's **Music & Money Symposium** unites the best minds from the music, legal and Wall Street communities for an in-depth examination of the industry's financial realities. More at billboardevents.com.

Blogs

JADED INSIDER
"While all the executives are on vacation in St. Barts, Nas is in New York City with y'all." What better way to spend the holidays in NYC than to see Nas, Marley Marl and Busta Rhymes on the day after Christmas? More at jadedinsider.com.

MARY: JEANETTE LEE NAKAMURA; RYAN RUSSELL; COURTESY OF ISLAND; JEAN ROSCOE/RETNA

A Soldier Story

Music Biz Pulls Together To Release CD 'For The Troops'

BY JOHN ONDRASIK

It's easy to get depressed about the record business. Be you songwriter or product manager, record producer or company chairman, an already tough gig is proving more daunting with every spin, every cycle. You've heard it before, but frankly I need to remind myself. Whether it was for fortune, fame or love of the game, we are here because a song, a singer, a band or an ideal within moved our souls and changed our lives. It's at times hard to recognize, but music still matters.

I learned this personally watching the Who at Madison Square Garden. It was the Concert for New York. In an arena of emergency workers and grieving family members, a screaming vocal, a cranked guitar and a brilliant song triggered the release of buried emotion among an audience who had spent a month digging through the wreckage of our country's heart.

Music does that. It transcends in a way unique to itself.

I've continued to be educated to such fact by a unique group of Americans whose job skills don't engender meet-and-greets. They are members of the United States military. In e-mails from soldiers in Afghanistan and Iraq during the last few years, personal exchanges would often center on music. I learned of songs soldiers listened to before going on missions or upon return. Songs that inspired, motivated, provided avenues of reflection or simply distracted from a reality few of us could ever imagine. At times it was the same song that provided such varying emotional necessity, as songs can do.

At Walter Reed Army Medical Center I noticed one thing soldiers had in common: an iPod.

This experience is why I'm proud of the 12 artists, labels and publishers who have joined me in producing the CD "For the Troops." This project is a collection of songs exclusively for our military. There were 200,000 hard copies pressed, and at special times like these, not knowing if you will ever see them again. Tomorrow is never guaranteed no matter where you are, but in times of war, tomorrow seems but a dream.

Some of us are fortunate to have lived our dreams. Some of us continue to struggle just to be heard. Others fight



ONDRASIK

> "The compilation, available free to more than 1.5 million active service members, is a gesture of appreciation from artists across the political spectrum."

for our freedom to do both. Even the cynic must admit that there would be no songs of consequence without soldiers. And as it is the time of year for reflection, well aware of the trials that confront our business, music still matters, especially where it counts.

***

John Ondrasik is singer for the band Five for Fighting. He spearheaded the "For the Troops" project, which includes music from Billy Joel, Brooks & Dunn, the Goo Goo Dolls, Jewel, Josh Groban, Los Lonely Boys, Melissa Etheridge, the Neville Brothers, Sarah McLachlan, the Dan Band, Montgomery Gentry, the Fray and his own band.

RIGHTS AND WRONGS

As Congress contemplates legislation to establish a broadcast performing right for sound recordings, we must recognize that a worldwide collective rights administration system for our own financial health.

The good news is that people still love music. The bad news is that old dinosaurs from the plastic-based distribution systems of yesterday remain in control of legacy catalogs and trade groups that continue to resist change to business paradigms.

Ultimately, the establishment of new statutory guidelines for collectively administered royalty shares participation is essential. The creation of a legitimate worldwide works database to facilitate real-time, Internet-based, credit-worthy, micro-transaction-based processing systems of royalty collection and distribution is the only effective paradigm I can see to compensate intellectual property rights owners.

FEEDBACK

A jukebox-like system that competes effectively with theft would enable global access by legitimate music consumers at micro-payment prices to enjoy our products with unprecedented hit potential.

Young creative minds are at the forefront of these changes. Let's give them the chance to clean this mess up, support this legislation and then get on with the profitable business of music.

Tony Gottlieb
Hendersonville, Tenn.

FOR THE RECORD

■ In the Jan. 5 article "Degrees of Difficulty," attorney Gary Gilbert's client Sugarland was misidentified.

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UPFRONT

>>>JONAS BROTHERS INK WITH LIVE NATION
Live Nation has signed a two-year, multimillion-dollar worldwide touring deal with Hollywood Records pop act Jonas Brothers. The deal, billed as the first of its kind for an up-and-coming band, is expected to result in more than 140 theater and arena dates during the span of the agreement.

>>>NE-YO SUES R. KELLY
Ne-Yo and Compound Touring filed a suit Dec. 31 against Rowe Entertainment, the promoter of R. Kelly's Double-Up tour, for firing the singer after he performed two shows as Kelly's opening act. The suit, filed in Los Angeles Superior Court, alleges breach of contract and violation of the right of publicity. Neither Jive nor Def Jam were available for comment at press time.

>>>KARAOKE WIN GOES TO PUBLISHERS
A federal Court of Appeals in California has handed a big win to music publishers and a big loss to karaoke companies. The court held that a compulsory mechanical license does not include the right to print or display song lyrics in real time with the recordings. BMG Music Publishing and Zomba won the case brought by Leadsinger, the manufacturer of a karaoke device.

RETAIL | BY ED CHRISTMAN

SILVER LININGS

In A Tough Year, Digital Reasons For Hope

While U.S. physical music sales had a tough year and ended on an even tougher holiday selling season, 2007 closed with some statistical bright spots.

On the down side, CD album sales declined 18.8% to 449.2 million units from the 553.4 million the CD album generated in 2006. Looking at overall album scans, including those in the digital format, the configuration dropped to its lowest total in nearly 25 years, finishing the year just north of 500 million units. According to the RIAA—the only barometer of the U.S. industry's health until SoundScan formed in May 1991—album shipments totaled 447.2 million units in 1983 and 542.4 million units in 1984.

Despite the last week of the year being the first of 2007 to top the corresponding 2006 week total with a 2.4% gain, the holiday selling season overall was a disappointment. The last six weeks of the year generated 98.8 million album scans, down 17.3% from the 119.4 million garnered during the corresponding weeks of 2006.

Still, there were some positive signs that digital growth might finally slow, if not stop the bleeding in '08. Digital album downloads comprised 50 million units, or 10% of the year's total album sales, and represented a 53.6% increase over the 32.6 million album downloads scanned last year. Maroon 5's "It Won't Be Soon Before Long" was the top-selling album in the digital format with 252,000 scans for the year.

Digital track downloads also showed explosive growth, totaling 844 million units, a 45.1% increase from the 582 million track downloads counted last year. "Crank That (Soulja Boy)" by Soulja Boy Tell'em was the top-selling digital song with 2.7 million downloads. Other track downloads topping the 2 million mark last year were Fergie's "Big Girls Don't Cry" (2.4 million scans), Gwen Stefani's "Sweet Escape" (2.2 million) and Timbaland featuring One Republic's "Apologize" (2.1 million).

In the last week of the year, digital track downloads hit nearly 43 million units, the highest one-week total a configuration has rung up since Nielsen SoundScan began tracking U.S. sales. What's more, digital album download sales totaled 1.9 million that same week, or 13.2% of the 14.5 million album scans recorded.

When digital track-equivalent albums (TEA)—using a measure of 10 digital tracks per album—are added into album sales, the album configuration's total equaled 585 million, or a 9% decrease from the 646.1 million albums sold in 2006, including TEA.

The digital sales performance from the last week of 2007 and the apparent impending arrival of interoperability (each major is either selling music in the MP3 format or expected to be doing so shortly, meaning purchased music can be played on any digital player, including the market-leading iPod) gives the industry hope that digital growth will come even more easily in the new year.

Last year 220 million ringtones were scanned, with masters tones accounting for 91% of all ringtone sales. The best-selling mastertone in 2007 was T-Pain's "Buy U a Drank (Shorty Snappin')," which scanned 2.3 million units.

Overall Nielsen SoundScan counted 1.35 billion scans in various physical and digital configurations. That's up 14.7% from the 1.17 billion scans counted in 2006, obviously driven by digital growth.

Still, the performance of Josh Groban's "Noel" album shows there is still life in the physical format. Since its Oct. 7 release, the album has sold 3.7 million units, of which only 113,000, or 3.05%, were digital.

That was the year's best-selling album and the only one to top the 3 million mark. Another seven albums, led by the "High School Musical" soundtrack's 2.96 million units, topped the 2 million mark. In all, 39 titles topped the 1 million-unit mark, by far the lowest amount in the SoundScan era. Previously, 2005 earned that dubious distinction when 48 titles hit the 1 million mark. In 2006, 52 titles each scanned 1 million or more units.

Thanks to digital growth and the loss of music retail space due to store closures and music department downsizing, nontraditional retail remains the star performer among music merchandisers; it was the only sector that posted growth last year. Those merchants—which include digital download stores, online stores selling CDs, 1-800 direct TV sales to consumers, catalog merchants, a portion of record club sales, concert ball sales and scans generated by merchants like Starbucks—garnered 87.8 million album sales, up 26.7% from the 69.3 million rang up during 2006. Nontraditional merchants now comprise 17.5% of the overall album business.

Within the nontraditional sector for the first time, CD sales were outpaced by digital album downloads, which comprised 57% of total nontraditional sales, compared with 47% in '06.

While all the other store sectors suffered declines greater than the overall U.S. industry, the mass-merchant sector is almost holding its own as album sales generated by those stores totaled 202.6 million, a 15.5% decline from 2006's 239.7 million album scans. The sector now boasts a 40.5% market share. This marks the first full year of the SoundScan era in which mass merchants pro-

continued on >>p6



BANK OF BOOKS/ISTOCK

THE LATEST NEWS FROM biz
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>>>RADIOHEAD ENDS ITUNES HOLDOUT

Radiohead has broken its iTunes holdout with its new album "In Rainbows." Billboard.biz broke the news in December that Radiohead's camp was in talks with iTunes to digitally distribute the new album, which arrived Dec. 31 internationally through XL Recordings, except the United States and Japan, where ATO and Hostess Entertainment handled it. Radiohead's back catalog is not yet available on iTunes.

>>>MIDEM GOES 'GREEN'

The 42nd annual music trade fair is launching the MIDEM Green World Awards to pay homage to those figures who have played a major role in ecological live music event production. Kevin Wall, founder/CEO of the July 7, 2007, Live Earth event; Henrik Rasmussen, GM of Denmark's Roskilde Festival; and Daniel Rosselat, president of Switzerland's Paleo Festival Nyon, will be lauded at MIDEM's Green & Live conference Jan. 29.

>>>EMUSIC HITS HOLIDAY HIGH

Digital music service eMusic pulled in its biggest sales during the Christmas period since the company began trading in November 2004. According to the firm, its subscribers downloaded nearly half a million tracks on Christmas Day 2007, which came as a result of doubling the number of new customer trials from Christmas Day the previous year. The company now claims 400,000 paid subscribers, up from the 350,000 revealed in November.

from >>ps

vided the largest component of album sales. In every other year of the SoundScan era, chains—which include companies like Trans World Entertainment, Best Buy, Borders and Newbury Comics—were the largest source of album sales. The chains sector now faces the greatest challenges; album units dropped nearly 26% to 179.2 million album scans from the 241.7 million units the sector scanned in 2006. Chains now comprise only 35.8% of the market.

The independent sector fared only slightly worse than the mass merchants, with scans dropping 17.5% to 30.9 million.

Once again, Universal Music Group was the top distributor in market share (see chart, right) with a 31.9% piece of the pie, up from the 31.6% slice it had in 2006. But with the market's overall decline, that meant its total scans dropped from 185.9 million units in 2006 to 159.7 million scans last year. Sony BMG, which finished with nearly 25% in U.S. album market share, had an even bigger decline in album scans, dropping to 125 million units from the 161.4 million units it garnered in 2006. Meanwhile, Warner Music Group's 20.3% market share produced 101.5 million album scans, down slightly from the 106.7 million units the company garnered in 2006 when it had an 18.1% market share.

The indie sector collectively finished fourth with 13.5%, up almost a full percentage point from 2006's total of 12.6%, while EMI dipped to a 9.4% slice from the 10.2% it had in 2006. The indie sector generated 67.5 million in album scans last year while EMI produced 46.9 million units.

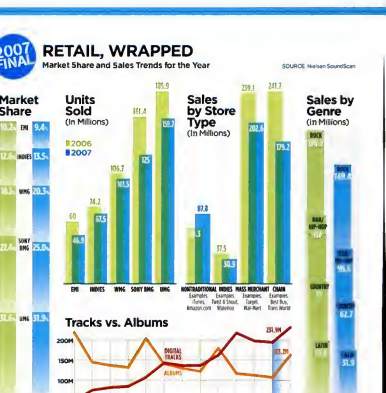
Moving over to genres, the current/catalog dynamic shifted slightly in catalog's favor, although the former category is still by far the dominant of the two. Last year, current album scans—sales generated within the first 18 months of an album's release and for albums available for a longer period of time if they remained in the top half of the Billboard 200—totaled nearly 306.4 million, or a 15.8% drop from the 363.9 million garnered in 2006.

Catalog album sales were down less than the overall market, 13.4%, to 194.1 million. But within catalog, deep catalog—albums three years old or older—was even stronger, only declining 12.4% to 138.7 million units, versus catalog albums available for one-and-a-half to three years, which decreased 15.9% to 55.5 million units.

Looking at specific genres during 2007, all genres showed declines in album sales from 2006, but the genres that outperformed the industry's 14.9% drop include rock, which was down 12.5% to 149.4 million units; classical, which was down 7.2% to 18 million units; and jazz, which was down 10.6% to 14 million copies. Christian/gospel also saw sales declines of 14.3% to 34 million units from 39.7 million units in 2006.

Country and Latin almost kept pace with the market, declining, respectively, 16.3% to 62.7 million units and 15.7% to 31.9 million units.

The genre that declined the most was rap, which was down 30% to 41.7 million units. SoundScan also tracks R&B and rap combined, and that genre generated 92 million units in album sales, down 18.3% to 95.6 million units from the 113.8 million units those genres collectively produced in 2006. But if R&B is broken out from rap sales, it turned in the second-strongest performance behind new age. Pure R&B was down 6.5% to 53.9 million units, while new age, the smallest genre SoundScan tracks, was down 5.9% to 3.2 million units. ●●●



DOWNLOADS TO THE RESCUE

Digital Commerce Hits Record High In '07

As physical CD sales continue their free-fall, digital downloads again reached record sales figures for the year.

U.S. digital download sales reached an all-time high for the fourth year in a row, culminating with the biggest post-holiday sales week. For Christmas week (Dec. 24-30), shoppers downloaded almost 43 million tracks from various digital music services, according to data from Nielsen SoundScan. That's a 42.5% jump over the 30.1 million downloaded in the same week the previous year.

For the year, 844.1 million tracks were downloaded digitally, a 45% rise over the 581.9 million tally for 2006. Digital albums are up 53.5% as well, at 50 million sold, compared with 32.5 million in 2006. Fourth-quarter sales also reached all-time highs, with 231.9 million tracks and 14.2 million albums sold digitally during the period, compared with 163.3 million tracks and 9.8 million albums the year before.

Individual songs are performing better, too. "Low" by Flo Rida sold 467,000 downloads for the week, topping the 294,000 digital units of Fergie's "Fergalicious" for the same week in 2006. Also, 27 songs sold more than 100,000 units during the post-Christmas rush, with 10 exceeding 200,000. In 2006, only 15 songs sold more than 100,000 and four sold more than 200,000.

FLO RIDA HEAT

Rapper's record-setting digital week drove post-Xmas sales



These figures highlight a banner year for individual songs as well. Setting the record for the most downloaded digital track in a year is Soulja Boy with "Crank That (Soulja Boy)," which moved 2.7 million copies. Daniel Powter's "Bad Day" was the top download of 2006 with 1.9 million, while Weezer's "Beverly Hills" was the digital king in 2005 with 961,000.

While not one track sold more than 500,000 digital units in 2004, 114 did in 2007, almost double the 61 tracks that crossed that threshold in 2006. Meanwhile, 36 tracks passed the 1 million sales mark, more than double the 17 in 2006.

All these records set in 2007 bode well for 2008 digital sales. The post-holiday spike witnessed during the past four years generally sets the tone for digital track sales in the year that follows once the volume settles down. The 6.6 million tracks sold after Christmas in 2004 carried over into the new year, with weekly sales totals averaging about 5.2 million tracks per week in January, to 9.5 million the week before Christmas 2005.

Tracks then jumped to 19.9 million after Christmas that year, and settled down to an average of 11.3 million in January 2006. Again, digital sales increased to 14.5 million the week before Christmas 2006, rising to 30.1 million the week after. The first few weeks of 2007 then saw average track sales of 19 million. This year's week after Christmas (which actually only tracked five days after Christmas) produced a robust 42.9 million tracks sold.

While SoundScan's data measures sales from such digital retailers as iTunes, Amazon and Rhapsody, it does not track sales from artists' own Web sites (such as Radiohead's direct-to-fan release of "In Rainbows") or from widgets placed on artists' social networking pages (such as James Blunt's Lala widget on MySpace, which sells his 2007 album "All the Lost Souls").

—Antony Bruno

JOHN CLEMENTES/BILLBOARD



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>>>BPI REPORTS FESTIVE DOWNLOAD CHEER

The holiday season helped U.K. download sales in 2007 rise by almost 50% year-on-year, according to new figures issued by the BPI. Total download sales for the year reached 77.6 million, the BPI reports, up 47.7% from the 52.5 million registered in 2006. Alrording to new 2.95 million downloads were sold in the last week of 2007, the largest single-week figure recorded in the United Kingdom.

>>>MC HAMMER LINKS WITH VIDEO STARTUP

MC Hammer has re-emerged as co-founder and chief strategy officer of the Silicon Valley-based DanceJam.com. The startup aims to be a YouTube-like, user-generated video site showcasing clips of people dancing. The site will feature competitions judged by viewers and dance instructions and demonstrations, and is expected to go live later this month.

>>>McCARTNEY HAD HEART SURGERY

Paul McCartney underwent heart surgery in the latter part of 2007. The 65-year-old former Beatles singer/bassist had a coronary angioplasty, a procedure that involves opening arteries to allow greater blood flow. McCartney recovered sufficiently to perform in a televised New Year's Eve program with Kylie Minogue. "He's absolutely fine," a source close to the artist tells Billboard.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman and Ray Waddell.

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CLASSICAL BY ANASTASIA TSIOULCAS

A POLITICAL OVERTURE

The New York Philharmonic Tunes Up For North Korea Visit

The New York Philharmonic is diving into uncharted waters next month, when the ensemble is scheduled to give a concert in North Korea's capital city of Pyongyang. This marks the first major visit by American artists to isolationist North Korea.

The concert, scheduled for Feb. 26, will feature Gershwin's "An American in Paris"; Dvorak's Symphony No. 9, "From the New World" (inspired by the composer's own travels through the United States); and Wagner's Prelude to Act 3 of the opera "Lohengrin," as well as the American and North Korean national anthems. A second concert will be held in Seoul two nights later that will include Beethoven's Fifth Symphony.

New York Philharmonic president/executive director Zarin Mehta, chairman Paul Guenther and U.N. North Korean ambassador Pak Gil Yon repeatedly emphasized the cultural nature of the visit, refusing to answer any political questions lobbed at them at a recent press conference.

"We're there to help open the country," Mehta says. "We're going there to create some joy." Nevertheless, the Philharmonic's decision created controversy among some orchestra musicians and classical music industry experts who assert that the trip will lend legitimacy to the totalitarian regime.

After consulting with the U.S. State Department and a preliminary trip by orchestra officials to Pyongyang last October, the Philharmonic agreed to accept the unprecedented invitation from the North Korean government. (Along with the concert, the orchestra plans to invite musicians to one of its rehearsals, and hold master classes for student players.)

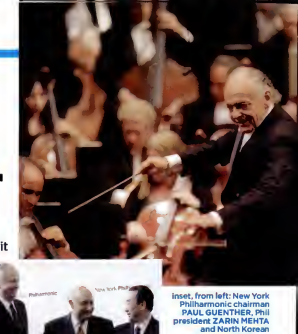
The decision by the Phil to go comes at a particularly catalytic point in relations between the two nations. North Korea is one of the three countries that President Bush famously marked as part of "the axis of evil," and media reports of late say that North Korea may have helped Syria begin work on a nuclear reactor.

Nonetheless, the official Philharmonic acceptance came less than a week after Bush sent a letter to North Korean leader Kim Jong-Il that offered normalized relations if the country fully disclosed its nuclear activities and got rid of its arsenal.

The Philharmonic successfully lobbied for the concert to be moved from the originally proposed 300-seat hall to a 1,200-seat venue, but as of now, it is unclear who the audience will be. According to regional experts, simply living in Pyongyang is a privilege extended only to North Korea's political elite, and there seems to be no evidence of cultural events taking place in the country beyond events organized by the regime for political ends.

This is not the first time that an American orchestra has been part of an overture aimed to better relations between politically hostile nations. The Boston Symphony Orchestra traveled to the Soviet Union in 1956 and the Philadelphia Orchestra journeyed to China in 1973.

The U.S. State Department has offered help and encouragement "at every step" of this venture, Mehta says. (In fact, the Philharmonic first turned to the State Department to authenticate the North Korean invitation, which arrived by fax.) "We have done all this with the guidance of the State Department," he says. "We didn't make a move until we were told that this trip would be very beneficial to U.S.-North Korea relations." ▪▪▪





Inset, from left: New York Philharmonic chairman PAUL GUENTHER, Phil president ZARIN MEHTA, and North Korean ambassador PAK GIL YON helped bring the orchestra (conducted by LORIN MAAZEL, above) to North Korea.

LEGAL BY SUSAN BUTLER

Let It Rip

Despite Reports, RIAA Not Targeting Personal Use Copying

A firestorm is brewing over a news report that the RIAA and record labels are now targeting consumers who copy music from their CDs for their own personal use.

Not only is a report in the Washington Post inaccurate, an RIAA representative says, but a number of media outlets and bloggers have picked up the story—or, more specifically, part of it—feeding a growing ire toward the industry's litigation strategy.

The Post's Dec. 30 article claims that Arizonan Jeffrey Howell, "who kept a collection of about 2,000 music recordings on his personal computer," has "fought back in court rather than write a check to avoid hefty legal fees." It reports that in legal documents, "the industry maintains that it is illegal for someone who has legally purchased a CD to transfer that music into his computer."

The article quotes a New York lawyer, who claims to represent six defendants in file-sharing suits, as saying that "the industry has been going around saying that even a personal copy on your computer is a violation."

A Billboard review of the court filings reveals that record labels won a summary judgment against Howell last August. Then in October, the court ordered the parties to respond to additional questions covering issues related to illegal distribution under copyright law.

In response, the labels' lawyers filed a brief, which was referred to in the Post article, where they argued that it is a copyright infringement to place music in a Kazaa "shared" file from which music is made available to other Kazaa users. In the 21-page brief, the lawyers write: "Once defendant converted plaintiffs' recordings into the compressed MP3 format and they are in his shared folder, they are no longer the authorized copies distributed by plaintiffs."

As the lawyers point out in this brief, this was the very issue at the heart of the trial of Jammie Thomas in Minnesota last year. in that case, the court instructed the jury that "the act of making copyrighted sound recordings available for electronic distribution on a peer-to-peer network, without license from the copyright owners, violates the copyright owners' exclusive right of distribution, regardless of whether actual distribution has been shown."

> 'The characterization of the record companies' position in the case is simply incorrect.' —JONATHAN LAMY, RIAA

The jury found Thomas liable for infringement, awarding the labels $222,000 in damages (billboard.biz, Oct. 4, 2007).

It has not been settled in the courts whether someone may make a personal copy of music from a CD and lawfully keep it after giving away or selling the CD. But the RIAA is adamant that labels are not suing consumers who simply make copies of music from their CDs for personal use.

"The characterization of the record companies' position in the case is simply incorrect and appears to be based on distortions that have appeared in certain internet blogs rather than in the record of the case itself," RIAA senior VP of communications Jonathan Lamy says.

A hearing on the additional issues in the Howell case is scheduled for Jan. 24. ▪▪▪

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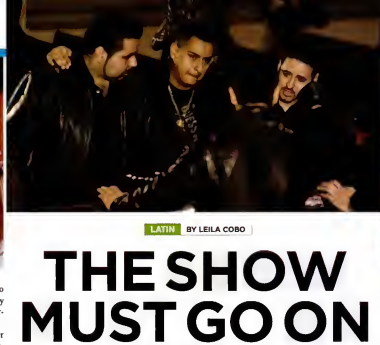
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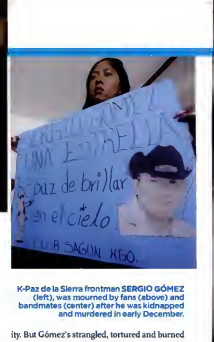
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LATIN | BY LEILA COBO

THE SHOW MUST GO ON

Mexican Acts Continue To Tour Amid The Tumult Of Recent Killings

K-Paz de la Sierra frontman SERGIO GÓMEZ (left), was mourned by fans (above) and bandmates (center) after he was kidnapped and murdered in early December.

Playing popular dance music in Mexico has become an increasingly deadly proposition thanks to a string of murders of regional Mexican acts.

In particular, the kidnapping and murder last month of Sergio Gómez, lead singer of popular duranguense group K-Paz de la Sierra, highlights artists' need for security when playing Mexico's lucrative dance circuit of rural towns and municipalities.

Despite the dangers, few managers and artists are reluctant to cut Mexican tours short, particularly now that the regional Mexican touring circuit in the United States is suffering from lower attendance caused by economic and immigration concerns.

"The touring market is more lucrative in Mexico than in the United States," says one record executive, who, like most people interviewed for this article, did not want to be identified. "The production costs here [in the States] are much higher and the venue capacities are smaller, so there's less money to go around for a band with lots of members."

But promoters agree that touring Mexico, by definition, is a riskier proposition simply because there is more crime.

"There is a lot of violence in Mexico. You need to have certain precautions," one promoter says. "But even if you do, when they're going to get you, they're going to get you, no matter how careful you are. I sometimes hear the groups saying, 'We don't know when it's going to be our turn.' "

That was the rationale for duranguense group Patrulla 81 to cancel some December dates in Michoacán.

"We could have all the security in the world, and even then, people could attack us," Patrulla 81 leader José Angel Medina said at the time. "We canceled dates in regions we considered risky."

But there have been few other cancellations, in part because the generalized sentiment is that the brutality of the recent murders concerns personal grievances rather than an attack on music groups in general. Los Conde trumpet player José Luis Aquino was found beaten to death with a plastic bag over his head. Zayda y Los Culpables lead singer Zayda Peña was shot in a motel room but survived the murder attempt, only to be finished off by her killers as she was recovering in the hospital.

The most brazen murder was that of Gómez. As the lead singer of K-Paz de la Sierra, he was a widely recognized, marquee artist; indeed, his murder happened the same week K-Paz was nominated for a Grammy Award. But notoriety apparently had no effect on his fate. Gómez and Victor Hugo Sánchez and Javier Rivera, respectively K-Paz's Mexico- and U.S.-based promoters, were intercepted by at least 10 vans and kidnapped as they left a performance at the Estadio Morelos in the Michoacán state capital of Morelia. The two promoters were freed after two hours in captivity. But Gómez's strangled, tortured and burned body was discovered on a highway near Morelia.

The viciousness of Gómez's and Peña's murders have all the makings of a mob killing, but neither of them had reported links to organized crime. Gómez, in particular, didn't even sing narcocorridos, the popular songs often based on mob lore.

But some in the industry speculate that both killings were the result of dangerous liaisons. "You're a big act, you play in these popular dances, and all these little girls are always after you," one promoter says. "The problem is, you don't know who's who. You might be messing with the wrong person."

Gómez reportedly was threatened before the Dec. 2 show, and received threats before a scheduled show at the same venue in 2006, which he decided not to perform.

Since November 2006, when banda singer Valentín Elizalde was gunned down after a show, more than 10 other artists have been murdered in Mexico (see story, left). Mexican authorities have yet to indict anyone for the string of killings.

The seeming impunity has only given added credence to what many promoters say privately: That in certain regions, local strongmen charge a "tax" for performing. It's a fee that promoters pay quietly, chalking it up to the cost of doing business in Mexico.

And yet, some acts are reluctant to cut back on touring now that record sales are down, because they need the income more than ever.

"You do have to be careful—and be courteous," one promoter says, "with your audience and with everyone in general." ••••

A HISTORY OF VIOLENCE

More than 10 regional Mexican singers have been assassinated since November 2006.

Nov. 25, 2006: Valentín Elizalde, a rising star in the world of corridos and romantic banda, is shot dead by gunmen after playing a gig in Reynosa, Mexico. Following his death, sales jump, with Elizalde placing albums at Nos. 1 and 2 on Billboard's Top Latin Albums chart simultaneously.

Feb. 19, 2007: Assailants with machine guns shoot at members of Tecno Banda Fugaz in Michoacán, killing four members and wounding one.

June 9, 2007: Four members of Los Padrinos de la Sierra are shot and killed in the state of Durango.

Dec. 1, 2007: Zayda Peña, lead singer of Zayda y Los Culpables, is shot in a motel in Matamoros, in the state of Tamaulipas. She survived that attack, only to be later shot dead in her hospital bed.

Dec. 3, 2007: Sergio Gómez, abducted following a concert in Michoacán, is found dead.

Dec. 6, 2007: José Luis Aquino, a trumpet player with Los Conde, is found beaten to death in the state of Oaxaca. —*LC*

LATIN | BY LEILA COBO

Songs Keep Going

Energizer Teams With Latin Acts For Their Longest Tracks

The Energizer Bunny, that very recognizable icon of durability, is looking to better-reach Hispanics via a unique music-driven advertising campaign.

Dubbed Música Que Sigue y Sigue (Music That Goes On and On), the campaign features spots with well-known Latin acts penning what Energizer calls "their longest song ever." The ads drive consumers to the sigueysigue.com site, where they can download each full track for free, as well as get ringtones, behind-the-scenes footage from the filming of the commercials and contribute themselves to creating the "longest song in the universe."

The Sigue y Sigue campaign officially kicked off during the Latin Grammy Award telecast Nov. 8 with a series of TV spots featuring Mexican pop group Camila and merengue singer Elvis Crespo. Spots are also running on various Web sites, including Batanga.com and Univision.com. In 2008, the campaign expands to add regional Mexican norteño legend Conjunto Primavera, and the spots will rotate throughout the year.

Although Energizer has been advertising to the Latin market for more than a decade, this is its first Latin music–centric campaign. It also marks the first time that Energizer has aligned with specific artists.

Each of the acts chosen will not only appear in the Energizer spots, which were all shot in Mexico, but will also pen a song expressly for the campaign. Those songs will belong to Energizer for a year and will be available only on the sigueysigue.com site.

To date, the site has registered "tens of thousands" of visits per week, according to Grupo Gallegos group account director Montse Barrena. The advertising agency created the notion of crossing the Energizer Bunny with different elements—in this case, music. Because each artist and song falls under a specific Latin genre, "it was a great way to reach out to different parts of our target," Barrena says.

Grupo Gallegos, in turn, tumed to Batanga to help implement the campaign and find the right acts to fit the bill.

One of the biggest requirements, says Frank Valencia, GM of Batanga's live division, was finding acts that could create an original song and, literally, "the longest song of their career. I was pretty surprised at how receptive these artists were." ••••

Mexican pop group CAMILA'S TV spot helped kick off the Música Que Sigue y Sigue campaign.



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The Honor Roll

Who Dominated The Latin Charts In '07?

As 2007 fades in the rearview mirror, we thought we'd present 10 fun facts from the year that was, about the albums, songs and artists that made the loudest noise on Billboard's charts.

HIGHEST FIRST-WEEK SALES

Daddy Yankee's "El Cartel: The Big Boss" (El Cartel/Interscope) scanned 82,000 copies in its first week, according to Nielsen SoundScan. At No. 2 was another reggaetón act, Wisin & Yandel. Their newest, "Los Extraterrestres" (Machete), scanned 52,600 copies.

TOP-SELLING ALBUM

For the week ending Dec. 21, Daddy Yankee's "El Cartel: The Big Boss" led the charge, with more than 250,000 copies, according to Nielsen SoundScan. At No. 2, nearing the 230,000 mark, was Aventura's "Kings of Bachata" (Premium/Sony BMG).

HIGHEST DEBUT ON HOT LATIN SONGS

Juanes' "Me Enamora" (Universal) was the only track of the year to enter the chart at No. 1. Other high notables were Wisin & Yandel's "Sexy Movimiento," which entered at No. 3; Los Huracanes del Norte's "Volé Muy Alto" (Univision), at No. 4; and Marco Antonio Solís' "No Puedo Olvidarla" (Fonovisa), at No. 10. Special kudos to Wisin & Yandel and Huracanes for charting so high with very genre-specific tracks.

FASTEST-RISING SONG ON HOT LATIN SONGS

Enrique Iglesias' "Dímelo" (Universal) jumped from No. 49 to No. 1 on May 19.

LONGEST-RUNNING NO. 1 SONGS (UP TO THE WEEK ENDING DEC. 16)

Hot Latin Songs: Juanes' "Me Enamora"; 14 weeks and counting.
Latin Pop: "Me Enamora."
Regional Mexican: A nine-week tie between Los Rieleros del Norte's "Dime Quién Es" (Univision) and Vicente Fernández's "Estos Celos" (Sony BMG).
Tropical: Aventura's "Los Infieles" (Premium Latin) (14 weeks).
Latin Rhythm: "Sola" (Machete Music) by Héctor "El Father" (12).

LONGEST-RUNNING NO. 1 ALBUMS ON THE SALES CHARTS

Top Latin Albums: Marc Anthony's soundtrack to "El Cantante" (Sony BMG Norte) (six weeks).
Latin Pop Albums: Marco Antonio Solís' "La Mejor Colección" (eight nonconsecutive weeks).
Tropical: Aventura's "K.O.B. Live" (23 nonconsecutive weeks).
Regional Mexican: Vicente Fernández's "Historia de Un Idolo" (11 nonconsecutive weeks).
Latin Rhythm: Daddy Yankee's "El Cartel: The Big Boss" (14 weeks).

TOP-SELLING LATIN ALBUM AMONG THE TOP 100 DIGITAL ALBUMS

None. There weren't any Latin titles among the top 100.

TOP-GROSSING U.S. LATIN TOUR

Rock act Maná grossed $35,238,302, with an attendance of 509,187 people at 48 shows, according to Billboard Boxscore.

TOP-SELLING ALBUM BY A DEBUT ACT

Los Creadorez del Pasito Duranguense de Alfredo Ramirez's "Recio, Recio Mis Creadorez," which shifted 130,000 copies through the week ending Dec. 16.

ALBUMS BY DEBUT ACTS TO HIT NO. 1 ON LATIN TOP ALBUMS

Los Creadorez del Pasito Duranguense de Alfredo Ramirez's "Recio, Recio Mis Creadorez" (two weeks), and Camila's "Todo Cambió" (Sony BMG Norte) (one week).

Research by Keith Caulfield and Jose Promis.

.biz For 24/7 Latin news and analysis, see billboard.biz/latin.

EN BREVE

SALUTE TO SERGIO

Disa Records has set a Feb. 19 release date for "K-Paz en Vivo Desde el Auditorio Nacional." The live CD will be packaged with video from one of the duranguense group's September 2007 concerts at the Mexico City venue. The project features duets with Diego Verdaguer and Calo, plus a bonus track, "Querido Amigo," a tribute song by the band dedicated to its recently slain lead singer, Sergio Gomez. K-Paz de la Sierra's latest studio album, "Capaz de Todo Por Ti," leapt to No. 1 on Billboard's Top Latin Albums chart last month in the wake of Gomez's Dec. 2 death.

CHRISTMAS CASH

The Spanish music industry received a belated $46 million Christmas present Dec. 20 when Spain's Parliament approved a new digital tax. The so-called "digital canon" will apply to MP3 and MP4 players, mobile phones with MP3 recording capacity and USB memory cards, and is expected to go into effect Jan. 15. The Spanish government estimates that of the €100 million-€115 million ($144 million-$166 million) of "canon" that will be collected per year, some €32 million ($46 million) will go to the music industry. The money will be administered by Spanish authors' and publishers' society SGAE.

KENNY AND COFFEE

Veteran instrumentalist Kenny G has signed a new deal with Starbucks Entertainment and Concord Records, which will be inaugurated with the album "Rhythm and Romance." The set of Latin love songs will be available Feb. 5 at Starbucks locations and traditional retail stores. Kenny G is backed on the album by such acclaimed Latin musicians as drummer Alex Acuña, percussionists Michito Sanchez and Paulino Da Costa, bassist John Penia and guitarist Ramon Stagnaro. Sony BMG acts Camila and Barbara Muñoz contribute vocals throughout. Kenny G will begin a tour in support of the new album Jan. 18 in San Diego. Dates are on tap through March 26 in Miami.

Reporting by Ayala Ben-Yehuda, Jonathan Cohen and Howell Llewellyn.

ANTONY MARIO ANZUONI/REUTERS

THE BILLBOARD ¿Q&A?

NaCo, the brand Edoardo Chavarin co-founded in 1999, has grown from a cheeky (and sometimes controversial) T-shirt line to five boutiques and a restaurant in Mexico. The company also presented five free "NaCo Nights" with cutting-edge Mexican artists at U.S. clubs in 2007. But NaCo also sells merchandise on tour for such bands as Café Tacvba, and Chavarin has designed album covers for acts from Molotov to Juanes. As his company builds a restaurant in Bogota, Colombia, and tests the waters at U.S. clothing retailers like Urban Outfitters, Chavarin spoke to Billboard about the business of "celebrating Mexican Latin culture with humor and style."

What's the point of the NaCo Nights?

We're trying to discover these bands and offer something to people, so that in a year when these bands really break they can say, "Oh, I saw them a year ago at NaCo Nights.' "

We are trying to cut a real slice of what Mexico is for people, so when they come to a party they see the real Mexican bands. Ironically, some of them sing in English now—with the Internet and everything, this music genre border is erasing.

You've had sponsorship from MTV Tr3s and Volkswagen. Where do sponsors fit into the Naco concept?

We give away drinks, we give away tacos, we bring this talent . . . so we need to partner up with sponsors in order to make this happen . . . [Volkswagen] gave us a little Bug to drive around for a year, and we painted it like a Mexican serape . . . We had Virgin Mobile at our Vegas party, we've had Nintendo help us out.

Now people see us as kind of trendsetters for Latinos in the U.S., so they're using it as a promotional vehicle for different things. Soda Stereo is a great example . . . we [gave] away tickets to people who buy on our site, which becomes an incentive for sales.

What role do you play selling band merchandise?

We design the T-shirts and we produce them because we have all that infrastructure already. Then we go on tour and sell



the T-shirts, so there is a profit from selling at a show . . . And then a second business is for us to promote NaCo on that tour. So after every show, kids go to the Web page and buy our stuff and check it out because we give them stickers and all this stuff . . . We have an online shop, surropa.com, where you can get NaCo and shortly you'll be able to get the Café Tacvba merchandise and all these bands' merchandise. So it's a 360 business for us.

We pay a royalty to the band . . . It's like a record label. So many records were sold, these were the expenses, this is the profit, and you give the band their part and you get yours.

—Ayala Ben-Yehuda

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DEC. 15
NEW BOX OFFICE RECORD!

CHILE

SANTIAGO DE CHILE
2 NACIONAL STADIUM
126.000 TICKETS
OCT. 24,31
NEW BOX OFFICE RECORD!

COLOMBIA

BOGOTA
PARQUE SIMON BOLIVAR
52.000 TICKETS
NOV. 24
NEW BOX OFFICE RECORD!

ECUADOR

GUAYAQUIL
MODELO ALBERTO SPENCER STADIUM
41.000 TICKETS
OCT. 27
NEW BOX OFFICE RECORD!

MEXICO

MONTERREY / UNIVERSITARIO STADIUM - GUADALAJARA / 3 DE MARZO STADIUM
DF / 2 FOROS SOL
180.000 TICKETS
NOV. 9,12,15,16

PANAMA

PANAMA
NACIONAL STADIUM
22.000 TICKETS
NOV. 27
NEW BOX OFFICE RECORD!

PERU

LIMA
2 NACIONAL STADIUM
95.000 TICKETS
DEC. 8,9
NEW BOX OFFICE RECORD!

USA

LOS ANGELES
HOME DEPOT CENTER
22.000 TICKETS
NOV. 21

MIAMI
2 AMERICAN AIRLINES ARENA
20.000 TICKETS
DEC. 4,5

VENEZUELA

CARACAS
HIPODROMO LA RINCONADA
52.000 TICKETS
NOV. 25
NEW BOX OFFICE RECORD!

T4f TIME FOR FUN

POPART

Copyrighted material

TECH BY ANTONY BRUNO

Instant Gratification

Digital Lockers Face Conceptual, Legal Hurdles

I have a dream.

It's a dream where one day, I can access all my music from any location, on any device, at any time. That means play it on my PC in the office, through my Xbox 360 in the Man Cave, through my stereo system in the living room and even at my buddy's house using his PC, stereo or game console. Heck, I'd even like it streaming through my car stereo.

This dream requires the ability to not just stream music from a PC to other appliances in the house, which is fairly widely available today, but to stream and download it from anywhere, on any Internet-connected device, through a link to a virtual, customized jukebox-in-the-sky.

Today that remains a dream, but there are efforts afoot to make it a reality. Most come from companies that offer online digital storage services, otherwise known as digital lockers. The concept is that users can upload music, photos, office documents and pretty much anything stored on a given computer to a sort of virtual hard drive.

A secure login process enables access to stored files from most any Internet-connected device, and in some cases users can share their files with others. For the most part, however, access at this time is limited to other PCs and mobile phones, which is one reason why the market for such services hasn't taken off on a grand scale.

"The locker doesn't get really interesting until you get beyond the PC," says Michael Robertson, CEO of MP3Tunes, which features perhaps the only digital locker service dedicated solely to music files. "If we only made the locker service available on PCs, it wouldn't have the value needed to attract millions of users. It needs to work with the DVR, mobile phones, game consoles. And we're just in the early stages of making that happen."



Digital lockers like MP3Tunes (above, and left, shown on the Nokia phone) offer flexibility, but have drawn the ire of major labels.

Just before the holidays, MP3Tunes introduced an extension to the digital locker that allows users to play their stored music wirelessly through a PlayStation 3 game console. Unlike the Xbox 360, which lets users stream music stored on their PCs through the console, this streaming takes place directly from the Internet to the device. The company introduced a similar application for the Wii game controller earlier in the year.

But Robertson's hardly alone. Google has been rumored to be working on a massive online storage project for the last two years called Gdrive, which, depending on who you believe, is either set for an imminent launch or shelved completely. Exactly what music capabilities this will have remains unclear until a formal announcement is made.

Despite their potential, digital lockers have yet to catch on as a central hub for "anywhere" music access. Part of the problem is that the music industry and the music-buying public don't really get the concept. The prevailing view is that once purchased, music files should be downloaded to a computer and transferred from one device to another much like a CD.

But the locker system turns that concept on its head, proposing instead that music is stored in an Internet-accessible repository that either streams or transfers it to each device. In addition to challenging the notion of music ownership in a digital age, there also needs to be a far greater collection of Internet-accessible music products as well—such as car stereos, home receivers, etc.

Another problem is digital rights management. Lockers like MP3Tunes and Xdrive aren't compatible with music purchased from iTunes, or with subscription tracks from services like Rhapsody and Napster. And even if they were, streaming music from them to multiple devices like game consoles or car stereos would require those devices to have the appropriate DRM technology as well.

What's more, the entire concept faces legal challenges. Last September, EMI filed a copyright infringement lawsuit against MP3Tunes. Most of the complaint is focused on a separate function called Sideload, a music search engine that finds music posted online—in some cases without authorization—and allows users to save those files to their music locker. But EMI also alleges that locker users can easily give away their passwords to others so that they can swap their entire libraries with each other.

This may not be the last such action. A new online storage service called Omemo emerged in December that lets people store music and other files in each other's hard drives in a sort of peer-to-peer-type system. So, the music posted by each user in the network would be organized into one common music folder and available for all others to access free of charge.

And as usual, the capabilities of these innovative new technologies run afoul of the music industry's copyright concerns. So while these issues are worked out in the labs, at the negotiating table and in the courtroom, I'll just have to continue dreaming. ••••

.biz For 24/7 digital news and analysis, see billboard.biz/digital.

RECEPTION LINE



Home stereo manufacturing giant Denon is getting into the networked music game with a new line of Rhapsody-compatible receivers. The S-Series range of devices feature Wi-Fi connectivity that allows them to connect directly to the Rhapsody music subscription service rather then streaming music from a PC. Of course, the S-series can do that as well, via the Wi-Fi connection or through a wired Ethernet port. Buyers get a free 30-day subscription to the Rhapsody service. For iPod users, both the S-52 and S-32 feature built-in docks, but not wireless streaming from iTunes, as Apple just doesn't roll like that. But they can stream virtually any Internet radio station.

The S-32 (pictured) runs for $500 and the S-52—with an additional HD radio tuner, CD player and XM radio receiver—runs for $700. Both are available now. *—AB*

BITS & BRIEFS

GROSS ERRORS

According to research collected by the Mobile Entertainment Forum, the mobile entertainment industry is losing as much as 10% of its gross revenue due to inconsistent and inaccurate sales reporting. Half of the respondents in its recent member poll said they receive up to 50 types of sales reports, which causes massive confusion; 42% said the reports they get are inaccurate; and 93% said a better system is necessary for the long-term success of the market. Currently, there isn't a standardized content sales reporting guidelines.

RACETRACK SOUNDTRACK

Electronic Arts has unveiled the soundtrack to the "Burnout Paradise" racing videogame, to be released Jan. 22. More than 40 acts are contributing to the soundtrack, headlined by Guns N' Roses' "Paradise City." Other tracks include contributions from Alice in Chains, Avril Lavigne, Depeche Mode, Faith No More, Jane's Addiction, LCD Soundsystem and Soundgarden.

FREEING THE FILES

With the PlaysForSure logo campaign now in the crapper, consumer electronic manufacturer Neuros is hoping to fill the void and capitalize on the burgeoning digital rights management-free movement with its new "Unlocked Media" trademark and logo. The banner would be added to files guaranteed to be completely free of any DRM, and therefore guerenteed to play on any device, and is free to any product or service focused on using open standards. The company is looking for an independent third party to act as the program's administrator.

HOT RINGMASTERS™ JAN 5 2008 Billboard

nielsen

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	1	10	#1 2 WKS **LOW** FLO RIDA FEATURING T-PAIN
2	2	14	**NO ONE** ALICIA KEYS
3	7	5	**WITH YOU** CHRIS BROWN
4	6	8	**SUFFOCATE** J. HOLIDAY
5	4	17	**DUFFLE BAG BOY** PLAYAZ CIRCLE FEATURING LIL WAYNE
6	8	23	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELLEM
7	3	13	**APOLOGIZE** TIMBALAND FEATURING ONEREPUBLIC
8	5	9	**CLUMSY** FERGIE
9	10	16	**KISS KISS** CHRIS BROWN FEATURING T-PAIN
10	9	14	**I'M SO HOOD** DJ KHALED FEATURING T-PAIN, TRICK DADDY, RICK ROSS & PLIES



Chris Brown's "With You" scores the week's largest unit increase as it climbs 7-3. This week's tally of 47,000 is up 13,000 from a week ago

11	11	6	**LIKE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS
12	13	23	**CYCLONE** BABY BASH FEATURING T-PAIN
13	16	11	**POP BOTTLES** BIRDMAN FEATURING LIL WAYNE
14	12	13	**ALL I WANT FOR CHRISTMAS IS YOU** MARIAH CAREY
15	17	11	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEATURING AKON, LIL WAYNE & NIA
16	15	16	**BUBBLY** COLBIE CAILLAT
17	14	5	**GIRLFRIEND** BOW WOW & OMARION
18	18	17	**PARALYZER** FINGER ELEVEN
19	19	8	**TATTOO** JORDIN SPARKS
20	29	2	**SENSUAL SEDUCTION** SNOOP DOGG

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA – The Wireless Association and Mobile Entertainment Forum.

MEF CTIA



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Ad Nauseum

Indie Acts Battle Appropriation Of Their Images

Baltimore electronic musician **Dan Deacon** opened his December issue of XLR8R magazine to find he'd been named one of the worst artists of the year in the reader's poll.

But that wasn't what prodded him into making an obscene blog post. Rather, it was Deacon discovering his picture on the front of a postcard ad; on the back was a plug for Greyhound buses, promising to take riders to America's best underground venues to see artists like himself.

As it turned out, no one had ever contacted Deacon or any of the other bands in the ad to seek permission to use their image, let alone compensate them. Greyhound contends that all the copy and photos were provided by XLR8R; XLR8R offered no comment on the record.

Deacon's case is not an isolated incident. In the Nov. 15 issue of Rolling Stone, readers found a four-page spread titled "Indie Rock Universe." Featuring an ad for Camel cigarettes on the flip side, the piece comprised cartoonish drawings of a mock "universe" populated by indie rock bands big and small. A number of the bands included in the piece expressed their anger in various online forums about being included in something that could be construed as an ad for a cigarette company. Two bands, **Xiu Xiu** and **Fucked Up**, have since filed a class action lawsuit against the magazine and RJ Reynolds. A spokesman for RJR contends that the ad and "Indie Rock Universe" are unrelated and they had no input in the content of the foldout.



FUCKED UP has filed a class action lawsuit over a spread that ran in Rolling Stone.

Rolling Stone also said that "Indie Rock Universe" was in fact editorial content and not connected to the Camel ads. A source at the magazine pointed to a piece titled "Hip-Hop Universe," which ran last year in a similar format, and said that bands only had notoriety to gain from being included in the piece.

It should come as news to no one that indie folks are hot marketing property right now, as brands seek to connect with niche audiences. On many levels, this is a positive development for musicians—with revenue from record sales and touring dropping, there is real money to be made with licensing deals. But while most companies operate within the boundaries of the law, not all advertisers are willing to pay to play. And though some posters on message boards dedicated to the case have said that bands should be grateful for simply being exposed to a wider audience, the fact remains that using someone's image for a commercial purpose without his or her consent is against the law.

The basis of the lawsuit filed by Xiu Xiu and Fucked Up is California Civil Code 3344, which states, "Any person who knowingly uses another's name, voice, signature, photograph or likeness, in any manner, on or in products, merchandise or goods, or for purposes of advertising or selling, or soliciting purchases of, products, merchandise, goods or services, without such person's prior consent . . . shall be liable for any damages sustained by the person or persons injured as a result thereof."

There isn't a uniform federal law that protects the individual's right of publicity, and laws vary from state to state. In this case, California was chosen as the venue because it is the home base of Xiu Xiu's **Jamie Stewart**.

According to entertainment lawyer **Quinn Heraty**, who works with many indie bands but is not directly working on the case, "There is a presumed damage when someone uses your name or likeness for commercial purposes without your permission. Advertisers who use a band's image without their permission are not really looking to help the musicians. They're trying to use the indie vibe and the aura the band gives off to sell their product, not to help the act."

Heraty says that the reason most indie acts don't pursue cases against those who use their images without compensating them is a simple question of resources. "A band will see their image and call the company, only to be pawned off on the ad agency," she says. "It's a shell game, and it gets discouraging. And let's face it, lawyers are expensive. Because of this, some brands think they can just railroad indies; they assume they're broke and dying for exposure."

In the past, individual indie acts have battled corporations and won; Nike issued a formal apology and destroyed a number of promotional items after **Minor Threat** and Dischord Records took the company to task for unauthorized image use. However, the class action suit marks one of the first times bands have come together to fight back. Under the California law, each violation can be valued at $750.

"That's what makes this all so baffling," Heraty says. "Greyhound and RJ Reynolds should know better. In the end, they have the most to lose." ***

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The Black Dahlia Murder

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01/15/2008 - Rochester, NY
01/16/2008 - New York, NY
01/17/2008 - Baltimore, MD
01/18/2008 - Philadelphia, PA
01/19/2008 - Worcester, MA
01/20/2008 - Richmond, VA
01/21/2008 - Atlanta, GA
01/22/2008 - Tampa, FL
01/23/2008 - Ft. Lauderdale, FL
01/25/2008 - Houston, TX
01/26/2008 - Ft. Worth, TX
01/27/2008 - San Antonio, TX
01/29/2008 - Phoenix, AZ
01/30/2008 - San Diego, CA
01/31/2008 - West Hollywood, CA
02/01/2008 - Pomona, CA
02/02/2008 - San Francisco, CA
02/03/2008 - Portland, OR
02/04/2008 - Seattle, WA
02/05/2008 - Boise, ID
02/06/2008 - Salt Lake City, UT
02/07/2008 - Denver, CO
02/06/2008 - Lawrence, KS
02/09/2008 - Minneapolis, MN
02/10/2008 - Iowa City, IA
02/12/2008 - Sauget, IL
02/13/2008 - Chicago, IL
02/14/2008 - Cleveland, OH
02/15/2008 - Detroit, MI

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The Road Ahead

'Which Way Is Up' Panel Ponders Touring's Future

Is the current state of the touring business a "cesspool" with a "self-destructive" streak?

That was the stance that **John Scher**, co-CEO of Metropolitan Talent, took at a panel called "Which Way Is Up" at the Billboard Touring Conference in November. The panel—which successfully aimed to spur some candid conversation about where the touring industry is headed—was moderated by Billboard group editorial director **Tamara Conniff**. Onboard, in addition to Scher, were **Peter Grosslight**, worldwide head of music for the William Morris Agency; **Kevin Morrow**, president of Live Nation New York; **Jay Marciano**, president of Madison Square Garden Entertainment (MSGE); **Sean Moriarty**, CEO of Ticketmaster, and **Larry Vallon**, executive VP of AEG Live.



They would know: From left, touring industry heavyweights **KEVIN MORROW, PETER GROSSLIGHT, SEAN MORIARTY, JAY MARCIANO, JOHN SCHER** and **LARRY VALLON** discussed the future of the biz at the Billboard Touring Conference in New York.

"It's certainly not the business that any of us on this panel grew up in," Scher said. "And I think if we don't figure out very quickly how to appropriately monetize every part of the business—the artists, the agencies, the promoters, the facilities—there won't be a business left in five or 10 years."

But on a panel full of smart guys who are as diverse in their opinions as they are skilled at their jobs, not everyone saw things the same way. While admitting the live biz faces some "fundamental challenges," Ticketmaster's Moriarty opined that "the interest and appetite of fans and the quality and diversity of artists is better than it has ever been." Similarly, Marciano pointed out that MSGE enjoyed record years in all its venues, exceeding 90% capacity.

"I find the business quite vibrant," Grosslight added. "We tend on these panels to focus on the big, high-profile 10%-15% of the industry, but the industry is much, much larger and deeper than that. We have almost 80 agents and 275 staff just in the music division and nearly 1,000 clients and they aren't all staying home."

That may be part of the problem, in Scher's view. "Maybe it's because I sit lower to the ground than you guys do," he said, citing the plethora of small rooms operating in New York as an example. "It's nonsense—there are way too many shows. The only people that are benefiting from the multitude of rooms of the same size are the artists, who are able to get more money."

Scher admitted he didn't understand the business plan of Live Nation and, to a lesser degree, AEG Live. "Factually, Live Nation has lost money every year of its existence. They're out there dominating—market share, market share, market share, new buildings in markets that don't need new buildings," he said. "I have no idea whether AEG makes money or not because they're a private company."

At the independent promoter level, including secondary markets, "my guess is two out of three shows that are bigger than the club level lose money, maybe worse than that," Scher said.

"I don't want to count everybody's money, but from my perspective the New York marketplace has never been more thriving," Marciano countered. "There are probably eight new clubs, four promoters in the marketplace, and the best 1 can tell everyone is making money, everyone is continuing to build more."

Both Marciano and Grosslight believe market fragmentation and more clubs benefit artist development. "In a lot of cases the fan is making the determination as to whether they will remain a fan based on the artist's ability to perform, and I think that is healthy for the industry," Grosslight said. "[Clubs] are providing a place for artists to learn their craft and [for fans] to find out who's real and who isn't."

When Scher offered the argument that "ticket prices have gotten out of hand, service charges have gotten out of hand, artist guarantees have gotten out of hand," Vallon noted he had been hearing the same complaints since 1970. Scher agreed, but added, "If you do the math of what the average ticket price of a theater/arena/amphitheater show is, it's dramatically different."

Moriarty said that Ticketmaster data didn't fully support that supposition. "Where it's true is at the very top of the market, and that's because of the fundamental reality that people today, through every social class, are much more wealthy than they've ever been," he said. "Ticketmaster data shows, across all live entertainment categories, retail tickets on the system in 1996 averaged $36. Ten years later they averaged $48. The average service charge was $6 and change; 10 years later the average service charge was $8 and change. It's going up, but on the average it's not going up inconsistently with the way everything else in the world we live in is going up as well." ■■■

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BOXSCORE Concert Grosses

FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ Venue, Date	ARTIST(S) Tour, Date	Attendance Capacity	Promoter
1	$851,650 $50.00-$60.00	**SODA STEREO** Estadio Nacional, Panama City, Panama, Nov. 27	20,770	Evenpro/Water Brother
2	$842,000 $81-$10	**TRANS-SIBERIAN ORCHESTRA** KeyArena, Seattle, Dec. 1	16,931	Live Nation, In-house
3	$832,819 $69-$2	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Allstate Arena, Rosemont, Ill., Dec. 8	14,389	AEG Live, Jam Productions
4	$826,251 $75-$2	**R. KELLY** Philips Arena, Atlanta, Nov. 15	12,329	Rowe Entertainment
5	$819,888 $85-$5	**TRANS-SIBERIAN ORCHESTRA** Target Center, Minneapolis, Dec. 10	19,479	Live Nation, Mr. Chan Presents
6	$815,824 $75-$3	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Ford Center, Oklahoma City, Dec. 2	13,453	AEG Live
7	$794,603 $60-$10	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Alltel Arena, North Little Rock, Ark., Dec. 1	15,633	AEG Live
8	$781,205 $75-$5	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Conseco FieldHouse, Indianapolis, Dec. 9	15,180	AEG Live
9	$779,970 $65-$2	**TRANS-SIBERIAN ORCHESTRA** Bradley Center, Milwaukee, Dec. 16	19,866	Live Nation, Frens Productions
10	$773,149 $65-$2	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** FedEx Forum, Memphis, Nov. 29	14,201	AEG Live
11	$767,855 $60-$10	**DANE COOK** Wells Fargo Theatre, Denver, Dec. 8	9,669	AEG Live
12	$765,296 $85-$15	**TRANS-SIBERIAN ORCHESTRA** XL Center, Civic Center, Hartford, Conn., Dec. 9	17,453	Live Nation
13	$762,877 $60-$2	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Nationwide Arena, Columbus, Ohio, Dec. 11	15,237	AEG Live, Jam Productions
14	$731,399 $60-$75+$10+$10	**DANE COOK** Sprint Center, Kansas City, Mo., Nov. 25	10,907	AEG Live
15	$707,710 $75-$5	**TRANS-SIBERIAN ORCHESTRA** Times Union Center, Albany, N.Y., Dec. 5-6	15,105	The Bowery Presents
16	$704,845 $75-$5	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Sprint Center, Kansas City, Mo., Dec. 3	13,790	AEG Live
17	$681,608 $49.75-$69.75	**OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT** Staples Center, Los Angeles, Nov. 30	9,530	Concerts West/AEG Live
18	$673,695 $75-$5	**R. KELLY** Toyota Center, Houston, Dec. 2	8,801	Rowe Entertainment
19	$672,766 $49.50-$69.50	**KEITH URBAN GARY ALLAN** Sommet Center, Nashville, Nov. 30	12,460	AEG Live
20	$665,415 $65-$2	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** U.S. Bank Arena, Cincinnati, Dec. 14	12,692	AEG Live
21	$657,248 $100-$150	**BARRY MANILOW** Quicken Loans Arena, Cleveland, Dec. 14	8,618	Live Nation, In-house
22	$652,984 $69-$2	**NEIL YOUNG, PEGI YOUNG** Towne Theatre, Upper Darby, Pa., Dec. 9-10	6,015	Live Nation Global Touring
23	$652,470 $75-$5	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Van Andel Arena, Grand Rapids, Mich., Dec. 8	12,437	AEG Live
24	$649,316 $65-$10	**TRANS-SIBERIAN ORCHESTRA** Rose Garden, Portland, Ore., Dec. 2	15,564	Live Nation
25	$646,979 $69.75-$89.75+$2.50-$2.50	**MANA** Estadio Sopitas, San Jose, Costa Rica, Nov. 20	20,434	Evenpro/Water Brother
26	$634,422 $100-$2	**HANNAH MONTANA/MILEY CYRUS, JONAS BROTHERS** Arena at Gwinnett Center, Duluth, Ga., Nov. 28	11,082	AEG Live
27	$625,460 $59.50-$69.50+$10.50	**MANA** Figali Convention Center, Panama City, Panama, Nov. 22	7,802	Evenpro/Water Brother
28	$616,840 $75-$5	**STEVIE WONDER** Toyota Center, Houston, Dec. 4	8,310	Live Nation
29	$614,748 $75-$5	**STEVIE WONDER** Nokia Theatre, Grand Prairie, Texas, Dec. 2	7,365	AEG Live, Live Nation
30	$612,788 $100-$150	**BARRY MANILOW** Palace Of Auburn Hills, Auburn Hills, Mich., Dec. 15	7,159	Live Nation, Palace Sports & Entertainment
31	$595,624 $69.75-$89.75	**OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT** Ford Center, Oklahoma City, Dec. 6	9,313	Concerts West/AEG Live
32	$584,194 $49.75-$69.75	**U2, NEXT BIG THING: THE USED, JIMMY EAT WORLD & OTHERS** Raymond James Stadium, Tampa, Fla., Dec. 2	66,113	Live Nation
33	$583,379 $75-$5	**TRANS-SIBERIAN ORCHESTRA** Pepsi Center, Denver, Dec. 6	12,375	Live Nation
34	$581,343 $75-$42.50	**TOOL, TRANS AM** Pepsi Center, Denver, Nov. 21	11,765	AEG Live
35	$562,925 $75-$2.50	**TRANS-SIBERIAN ORCHESTRA** World Arena, Colorado Springs, Colo., Dec. 3	11,899	Live Nation, In-house

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Retail Track

ED CHRISTMAN echristman@billboard.com

Formatted For Success

New Physical Products Hold New Opportunities

Although the music industry just left behind a tough year, we all know we are facing an even more challenging one ahead. That's because digital sales are still not offsetting the decline in physical volume. It seems that the labels are paying plenty of attention to building digital sales, but for all their lip service are still not doing enough to prop up physical formats.

Besides those customers choosing digital over physical, the other things hurting CD sales are price, exclusives and the oncoming format obsolescence. Let's tackle these things one at a time.

Sure, it's been said a million times that consumers a practice that merely shifts sales—not grow them—usually from multiple accounts to nowadays a few big-box accounts. Forget that it drives the shut-out retailers crazy, but four versions of **James Blunt's** "All the Lost Souls," each available at different big-box accounts, also confuse and piss off consumers, according to Newbury Comics CEO **Mike Dreese** (Billboard, Dec. 22, 2007).

Exclusives are also a factor in why music specialty stores close. Isn't it amazing that the U.S. industry's overall sales keep falling, even though big boxes like Target, Wal-Mart and Best Buy keep opening more stores? Could it not be

THE NEW BREED

- **DVDplus** is a hybrid disc that allows for albums to be issued in CD and Surround Sound versions, accompanied by video.
- **DFS,** or Digital Future Solution, comes with pre-recorded content that can unlock online updates.
- **CDVU+** allows for a digital booklet to be embedded on a CD.
- **MVI** is an album that contains audio, video and links to more content.

will pay and pay well for a hit title they really want. But the label folks who say that seem to forget that for every album that is an automatic purchase, there are many other potential album purchases that are internally debated by consumers, with price being one of many factors under consideration.

There are many reasons why CD prices need to come down, but I have done that column many times before, so I won't repeat myself here, except to reiterate just one of them. A price reduction will help the account base remain healthy. When stores are healthy, they don't have to close. It's that simple. The rapid decline of CD sales owes just as much to the shuttering of stores carrying music and the reduction of music space in ongoing stores as it does to any other factor.

Let's move on to exclusives, more clear that having dedicated music stores remain open might be in the label's best interest long term?

Finally, let's do something about the CD. The movie industry is already at work on setting up its second physical digital format—Blu-ray and HD—and the music industry is just now taking tentative steps to its second. What's with that?

Last issue, Billboard highlighted four discs—DVDplus, MVI (music video interactive), CDVU+ and DFS (digital future solution)—all vying for attention as the CD replacement. Most of these discs have been around since last March, and yet so far all we have seen in the States are maybe eight titles issued on MVI. Why are we taking our time on this? Isn't the industry sinking fast enough to prompt a slightly quicker response?

Sure, I know that surround sound failed to catch the imagination of consumers before, just like quadraphonic albums failed in the '70s, but the numbers that the DVDplus people are touting make for a convincing argument. Forty-three million households now have surround sound, and 60 million will have it by 2009. Seems like a great base of consumers who might want to buy, say, the 373 albums that have each sold more than 5 million units, to play in surround sound.

I hate it when the industry tries to trick customers into rebuying albums by coming out with limited edition versions well after street date, instead of having them both out day-and-date. But who could complain about being offered the opportunity to buy a superstar platinum album in a new, high-quality version now, when most consumers didn't have surround sound opportunities when most of those albums were initially released?

And don't forget, if you don't want to adopt DVDplus, MVI comes out on a DVD and is fully capable of containing surround sound too.

CDVU+ is also worth taking a look at, as long as you keep at least a basic CD booklet with the package, something that so far Hollywood is not doing. Finally, what I like about DFS—which can be married with DVDplus and visa versa—is that it seems to offer a solution to the exclusives issue.

We all know exclusives are bad for the industry, but the labels are going to keep doing them because they like using other companies' money to market their records. But with DFS, after an exclusive window, you could allow all customers the opportunity to buy all the exclusive tracks that were spread out to all the various big boxes and iTunes to the updatable area of the DFS disc, thus making the album complete for everyone. ••••

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Smoking ban protesters, seen here at a Dec. 10 rally in Munich, claim that new legislation will drive some fans from live music clubs.

GLOBAL BY LARS BRANDLE

No Butts

Will Europe's Smokeless Zones Hurt Live Music Scene?

LONDON—It's "butts out" for the live music industry in Europe.

On Jan. 1, continental Europe's most populous country completed something of a cultural shift when Germany introduced a nationwide ban on smoking in public areas—including live venues and dance clubs.

While venue operators come to grips with the new policies, some German concert promoters are concerned that nixing nicotine will damage business.

A study by market research company GfK in Nuremberg found that 12% of German concertgoers deemed smoking a necessary part of the live experience. "Even though the prohibition on smoking is not so important for most people," says Jens Michow, president of German concert promoters association IDKV, "neither concert promoters nor artists can do business without 12% of their visitors. We can only hope that the ban will not influence their decision to go to concerts."

German venue operators should look west for reassurance; England's introduction of a ban on July 1, 2007, met with almost entirely positive reaction from the local live industry.

Similar measures had already been introduced in neighboring Ireland, Scotland, Wales and Northern Ireland, and a host of fellow European Union members followed suit. A partial ban in France became total on Jan. 1, and beginning July 1, smoking will be banned in Dutch bars and clubs.

Minor pitfalls do exist, British live music insiders say. Aside from violations attracting fines—which vary from territory to territory—venue operators and promoters must consider what effect a ban has on attendance and bar income.

Overall, the ban is "a good thing," says John Northcote, CEO of live music and club venues business Academy Music Group. "It hasn't really affected our gigging business. It's had a marginal effect on the club business, but that will sort itself out over the six months. It certainly hasn't devastated the business like it has bingo."

Britain's bingo halls and pubs were reportedly among the worst-hit by the new rules. Trade body the U.K. Bingo Assn. claimed declines of up to 27% in revenue immediately following the 2006 introduction of the ban in Scotland.

But the live music business has no such fears. "I haven't heard anyone say they thought atten-

GLOBAL BY ROBERT THOMPSON

PAY TO PLAY?

Digital 'Tax' Slammed In Canada

TORONTO—A revolutionary plan that would effectively legitimize file-sharing here has been slammed as "a pipe dream" by Canadian labels.

The Songwriters Assn. of Canada proposes to allow domestic consumers access to all recorded music available online in return for adding a $5 Canadian ($4.96) monthly fee to every wireless and Internet account in the country.

The SAC claims that the proposal, which has been presented to labels' bodies the Canadian Record Industry Assn. (CRIA) and Canadian Independent Record Production Assn. as well as publishers' groups, would raise approximately $1 billion Canadian ($993 million) annually. Although the SAC does not detail how revenue would be collected and distributed, it says it would go to artists, labels and publishers.

The idea doesn't strike a chord with everyone. The SAC proposal "would signal the death of paid music services in Canada," says Alistair Mitchell, CEO of Canadian music service Puretracks. "It would be saying we're just giving up on developing new models. The concept is so flawed, I don't know where to start."

"This proposal is incredibly well thought out and well-constructed," acting SAC president Eddie Schwartz says. Producer/songwriter Schwartz, whose songs have been performed by Joe Cocker, Pat Benatar and Donna Summer, says the scheme would "allow people to gain access to the entire repertoire of Western music" for only $60 Canadian per year.

That, he adds, "amounts to $0.16 [$0.159] per day. [Which] seems like a pretty good deal." Schwartz adds that it is unlikely users with both a wireless phone and Internet account would have to pay twice for access.

The Canadian Wireless Telecommunications Assn. estimates Canada had 18.5 million wireless phone users and 7 million residential Internet users at the end of 2006. In 2006, according to the IFPI, the trade value of recorded music fell 9.1% to $598.7 million Canadian ($529.8 million); CDs accounted for 85% of that total.

CRIA president Graham Henderson says he has discussed the plan with Schwartz, but his organization is reluctant to become involved. "We don't want to pursue what amounts to a pipe dream that is presented as a quick fix," he says. "We'll lose focus on the real issues that will help us resolve the industry's problems."



Schwartz says he has received positive feedback from consumer groups. However, he notes that it would require clearance from the Copyright Board of Canada, and the SAC has not yet taken the concept to the regulatory body.

The SAC has also yet to present its proposal to Canadian Internet service providers, although some are dismissive of the plan.

"It appears [the SAC] would ask wireless carriers and ISPs to collect this surcharge on their behalf," says a spokesman for Bell Canada, one of the country's largest telecommunications companies and the majority owner of Puretracks. "[That] would not go over well with our client base, especially with the large number already signed up for our [legal] mobile and online music services."

The Supreme Court of Canada ruled in 2004 that ISPs are not responsible for the actions of clients using their Internet services. One senior source at a Canadian ISP says, "ISPs are not required to—nor would they—police this kind of usage. Nor would they charge, collect and remit what is in essence a tax."

However, the proposal has received support from the Canadian Music Creators Coalition, a group of 187 acts, including the Barenaked Ladies and Avril Lavigne.

Artist Andrew Cash described the SAC suggestion in a statement on behalf of the CMCC as "the first progressive proposal we've seen in Canada to address file-sharing." ...

BARENAKED LADIES and EDDIE SCHWARTZ (inset) are backing a controversial plan aimed to stem the tide of digital piracy.

dances were down because of the smoking ban," says Bob Angus, director of British promoter Metropolis Music.

Club trade falls into a slightly different area, says Steve Forster, London-based managing director of Venue and Live Music Solutions, which operates the 18 venues within MAMA Group's stable. The window in which a clubgoer stays on the premises is generally longer, he explains, and "there tends to be more social interaction."



"We will also look to establish new possibilities for smoking," says Rene Rohde, managing director of the Elshaus dance club in Lübeck, Germany. "Initially, we will have fewer visitors, but it will slowly find its level."

During the longer term, the introduction of "smoking terraces" and a watertight system for re-entry passes are projects the U.K. live business is looking into. "But that leads to a whole myriad of complaints from residents and people nearby about noise escaping," says Academy Music Group's Northcote, whose company will test a re-entry pass system in early 2008.

A recent British survey suggests a smoking ban could actually encourage gig-goers. Conducted for mobile phone operator Vodafone and published in September, it found that 20% of respondents believed the smoking ban had produced "positive" results for concerts. That figure doubled to 39.5% for the 16-24 age group. The nationwide online survey carried out by Tickbox.net represented a sample of more than 1,400 participants.

According to a separate study published in December by market research firm Synovate, in which more than 8,500 were interviewed across a range of international markets, 14% of respondents said they believed smoking bans made dining out and entertainment options more enjoyable.

Leading German promoters suggest the overall attitude toward the ban is positive.

"We do not see any connection between the smoking prohibition and ticket sales," says promoter Marek Lieberberg, managing director of Marek Lieberberg Konzertagentur in Frankfurt. "But we are strongly convinced that the quality of the atmosphere in the halls will be improved."

"You just have to accept it, plan for it and embrace it," Forster says. "You can try to oppose it as much as you like. If you're sensible and practical, you sell the positives to the customer and you factor in the desires for the 5% or so who still want to smoke—and you keep everyone happy." ●●●

Additional reporting by Wolfgang Spahr in Hamburg.

GLOBAL NEWSLINE

>>>QUEEN HONORS MINOGUE, PARKINSON

Australian pop singer Kylie Minogue and veteran British broadcaster Michael Parkinson were among the music industry names on Queen Elizabeth II's new year's Honours list. The list, based on recommendations from the U.K. government, was published Dec. 29. Minogue, who recovered from breast cancer to relaunch her career in 2007 with her 10th album, "X" (Parlophone), became an Officer of the Order of the British Empire in the annual list, for "services to music." Parkinson was named a Knight Bachelor for services to broadcasting. His TV chat show "Parkinson," launched by the BBC in 1971, became a national institution; in its later incarnations for the BBC and commercial rival ITV, it developed into a key show for breaking middle-of-the-road/AC acts in the United Kingdom. Other honorees included Beggars Group/Impala chairman Martin Mills, named a Member of the Order of the British Empire for services to the music industry, and concert promoter Graham Pullen, director of special projects at Live Nation in the United Kingdom, who was given the Member of the Royal Victorian Order medal for his work producing and staging charity concerts. *—Tom Ferguson*

>>>FRENCH VIRGIN STORES SOLD

French media conglomerate Lagardère has agreed to sell a majority stake in Groupe Virgin—which operates Virgin retail stores in France—for an undisclosed sum to investment fund Butler Capital Partners. The sale covers the group's seven retail stores in France, plus online entertainment retailer VirginMega. Unconfirmed reports suggest the value of the transaction is slightly less than €100 million ($147 million). Virgin employs 1,900 people with annual sales approaching €400 million ($588 million), according to a statement issued by Lagardère. Billboard understands that Butler Capital will own 80% of Virgin, with Lagardère keeping the remaining 20%. *—Aymeric Pichevin*

>>>SPAIN ADOPTS DIGITAL TAX

The Spanish parliament has approved the introduction of a tax on digital equipment capable of recording music, film, photocopies or any other form of intellectual property. The move expands existing legislation to cover digital music players, mobile phones with recording capacity and USB memory cards. The tax is expected to be applied starting Jan. 15. The Spanish government estimates that €100 million-€115 million ($144 million-$166 million) will be collected per year, with some €32 million ($46 million) to go to the music industry to compensate authors and artists for loss of income caused by private copying. Revenue collected will be administered by Spanish authors' and publishers' society SGAE. *—Howell Llewellyn*

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GLOBAL BY STEVE McCLURE

SURROUND SOUND

Japan's 360-Degree Model Draws Admiring Glances

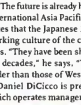
TOKYO—What goes around, comes around.

Universal's August 2007 acquisition of Sanctuary Group brought the former indie's much vaunted "360-degree model" —adding management, concert booking and merchandising to label/publishing activities—back into the spotlight.

In Japan, however, pop acts have been benefiting from 360-degree vision since the 1960s.

"The future is already here in Japan," Universal Music Group International Asia Pacific region president Max Hole says. He notes that the Japanese 360-degree approach is rooted in the working culture of the country's artist-management companies. "They have been sharing in all related revenue streams for decades," he says. "The services they provide are much wider than those of Western companies."

Daniel DiCicco is president of Tokyo-based BMG Japan, which operates management company BMG Artists. He says Japanese 360-degree deals often involve working with media and outside partners which make financial investments in artists' careers in exchange for sharing certain rights.



"The Japanese domestic music market is highly evolved, with a complex and varied landscape of creative players," DiCicco says. "One doesn't just waltz in to applause with a 360-degree contract in hand."

Tokyo-based production company Johnny's Jimusho, established in 1963, is widely acknowledged as pioneering Japan's 360-degree model. The company originates the concept for an act, hires suitable performers and develops them into a marketable, branded pop package, while maintaining control over many rights.

Leading domestic record companies such as Sony Music Entertainment (Japan) (SMEJ) and Avex Group also offer a wide range of music services; Tokyo-based Sony's 44 companies cover labels, distribution, artist management, music publishing, magazine publishing, cable TV and music venues. Similarly, Avex's operations include labels, management, publishing, physical and digital distribution, concert promotion as well as a school for aspiring artists.

"Avex has been a 360-type company from the very beginning," says a representative for the leading independent, which launched in 1988. About 30 of Avex's 210 acts have 360-type deals, he says.

Other majors have adopted the practice. In 2006, Universal Music Japan entered artist management by launching Universal Music Artists, while in 2007 Warner Music Japan bought 70% of Tokyo-based management company Taisuke. More recently, EMI Music Japan launched management company EMI Entertainment Japan in November.

Typical of the acts signed to 360-degree-type deals is female pop duo Puffy, signed as a recording act to SMEJ label Ki/oon Records, with a publishing deal with Sony Music Publishing and management through Sony-owned Hit & Run.

Other acts pick and choose from the range of services on offer. Up-and-coming rock band Base Ball Bear, for example, has a record deal with EMI Music Japan, but is signed for management publishing with Sony group company Music Tabloid.

The 360-degree model "is OK for 'idols,' but not rock bands," says Yukio Kobayashi, president of Tokyo-based independent management company 3rd Stone From the Sun, which handles local rock acts Theatre Brook, Hige and Bo-Peep. The model most benefits teen-pop acts that need maximum media exposure for the short term, but not rock acts interested in long-term careers, he says.

The Japanese model's potential pitfalls were vividly illustrated in 2001 when female pop singer Ami Suzuki went against Japanese show business' paternalistic grain by suing AG Communication, the Tokyo-based production company where she was signed to a 360-degree deal.



Suzuki's 1999 debut album, "SA," had sold 1.5 million copies domestically, according to SoundScan Japan. But after her legal action, the singer was effectively blacklisted by the local entertainment industry and her career remained in the doldrums until Avex signed her in late 2004 (Billboard, Feb. 19, 2005). To date, however, she has not recaptured the peaks of her earlier career. ***

THREE LABELS' 360 VIEWS

JOHNNY'S JIMUSHO

Based: Tokyo

Key acts: SMAP (male pop vocal group; recordings licensed to Victor Entertainment), Kat-tun (male pop vocal group), Tokio (male pop vocal group; recordings licensed to Universal Music Japan)

Associated businesses: Johnny's Music Publishing, Joy Storm (record label), Johnny's Family Club (fan club), Johnny's Shop (merchandising)

Since its establishment in 1963 by Japanese-American producer/talent scout Johnny Kitagawa, the Johnny's Jimusho production house has become one of the most powerful players in the Japanese entertainment business. It specializes in male "idol" groups, most famously quintet SMAP, whose members are among the best-known entertainers in Japan. "Johnny's is the ultimate '360-degree' company," one Tokyo music-biz insider says.

AVEX GROUP

Based: Tokyo

Key acts: Ayumi Hamasaki (rock/pop female vocalist), Kumi Koda (R&B/pop female vocalist), Exile (R&B/pop male vocal group)

Associated businesses: Avex Entertainment (recording/music publishing), Velfarre Entertainment (club/restaurant management), Avex Live Creative (concert production, music publishing), Avex Planning and Development (artist development), Avex Marketing (distribution and merchandising)

Having started out in 1988 importing dance music from Europe, Avex grew during the 1990s into one of Japan's biggest labels, discovering and developing a steady stream of dance-pop acts. The company recently branched out into movie and animation production; however, a spokesman insists that "Avex's core competency is undoubtedly artist management."



SONY MUSIC ENTERTAINMENT (JAPAN)

Based: Tokyo

Key acts: Tamio Okuda (rock/pop male vocalist), Puffy (pop female duo), Chemistry (R&B/pop male vocal duo; label and publishing only)

Associated businesses: Sony Music Artists (management), Sony Music Publishing, Sony Magazines, JARED (distribution), Hall Network (music venues), Music on TV (cable-TV operator), Clip Gate (video-rights clearance)

SMEJ traces its origins to 1968, when Japanese electronics company Sony and CBS Records created the 50/50 joint venture CBS/Sony. In the 1970s the company grew into Japan's No. 1 label in terms of market share—a position it has held ever since. —*SM*



Legal Matters

SUSAN BUTLER sbutler@billboard.com



MADONNA'S game-changing deal with Live Nation was hammered out in a lightning-quick three months.

Behind The Live Nation/Madonna Deal

A New Model For 360-Degree Deal Contract Forms

One legal complaint frequently voiced by artist lawyers over major labels' 360 deals is that the contract forms based on traditional deals make no sense. The contract between **Madonna** and Live Nation's Artist Nation, though, could mark a new way of drafting agreements that encompass several revenue streams.

The agreement was handled by Greenberg Traurig for Live Nation and Grubman Indursky & Shire for Madonna. Greenberg Traurig's Miami-based partner **Gary Epstein**, chairman of the firm's national corporate and securities practice, spearheaded the setup and brought in New York-based partner **Andy Tavel** for his music industry expertise.

Sources close to the parties say that the big-picture deal points were hammered out between **Arthur Fogel**, chairman of Live Nation's global music division and CEO of global touring; **Michael Cohl**, chairman/CEO of Artist Nation; **Guy Oseary**, Madonna's co-manager; and **Allen Grubman**, Madonna's attorney. Then it was handed off to the transactional lawyers to draft the agreement.

First, the Greenberg Traurig lawyers essentially built a "Chinese wall," as Tavel calls it, between themselves and every entertainment person in the firm to maintain confidentiality and avoid any conflict of interest. Then the deal was "fast-tracked" so the parties could close it before any leaks occurred in the press or in the industry. It took slightly more than three months to complete—practically record time for a new business model.

When drafting the contract, the lawyers decided not to begin with a basic recording contract, Tavel says. Instead, they shaped the agreement as a corporate joint venture involving licensed rights. Then they customized it.

The basic structure included spelling out commitments by the financing partners and how it would be spent. While specifics are confidential, it goes without saying that Madonna doesn't come cheap.

"Live Nation has a vision and a plan," Tavel says. "They have the guts to make the financial commitment while [many record labels] are hemorrhaging, circling the wagons rather than taking risks."

While envisioning the new contract model, Tavel says he kept in mind his view of the future music model where everything is coordinated—and stems from—the artist's Web site, like the center of a wheel coordinating spokes of record sales, tour ticketing, merchandise sales, fan sites and more.

The lawyers then covered entertainment-related issues in the contract. They involve such issues as the different streams of revenue including recording, touring, merchandise and sponsorships; the different income splits per revenue stream; recording, marketing, video, photo shoot and related cost issues; what activities and costs require preapproval and by whom; what minimum amounts can be spent without preapproval; recoupments; and how to calculate net proceeds from gross revenue.

"This was the most innovative negotiation I ever experienced," Tavel says. "We weren't dealing with any precedent. [Grubman partner] **David Toraya** and I worked side by side, just throwing out ideas."

Throughout the deal, the lawyers kept their focus on how to be cost-conscious, achieve market efficiency and avoid getting bogged down in the details, Tavel says. And to keep accounting streamlined, a source says, all gross revenue flows to Live Nation, which then accounts and pays Madonna's company.

One of the most significant differences between this deal and traditional record deals was its corporate aspect. Epstein says that he believes his involvement as a corporate securities lawyer demonstrates a recognition that the world of music contracts is changing.

"As these deals get more sophisticated and more inclusive, it's not enough to simply have relationships," he says. "You need expertise in tax, securities and intellectual property—and an international dimension."

Artist Nation is expected to use much of the contract as a form for star artists like Madonna. Considering the high-powered negotiations involved, it seems a pretty good place to start a new contract model.

And as for the 360-type deal, Tavel is all for it with the right company.

"If properly executed," he says, "this model will expand the pie rather than divide existing revenue streams." ••••

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STARS

Billboard
EXPERIENCE THE BUZZ



CELINE DION
TAKING CHANCES

Join Billboard as we profile Celine Dion, one of pop music's most successful artists, as she prepares to embark on her world tour. This STARS special issue will highlight Celine's career from her earliest days in Quebec through her record-breaking five-year residency at Caesar's Palace in Las Vegas as well as the release of her latest CD "Taking Chances". Don't miss this backstage pass to congratulate Celine on all of her accomplishments and wish her luck on her upcoming tour!

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ISSUE DATE//FEB 16
AD CLOSE//JAN 23
ART DUE//JAN 29

RADIO BY JOHN SCHOENBERGER

Free To You And Me

Big Head Todd & The Monsters Give Away Album To Help Promote Live Shows



At a time when acts from Radiohead to Madonna to the Eagles are pushing the boundaries of the standard record-release model, Big Head Todd & the Monsters are trying a new business model as well—and they're making sure radio is part of the plan.

The band is using its new studio recording, "All the Love You Need"—slated for release in early 2008—as a direct-mail promotional tool by giving it away via special campaigns with stations.

The strategy involves customizing CD artwork with a participating station's call letters along with the imprint of a corporate sponsor and distributing it via direct mail using each station's listener database. Thousands of copies will be provided to the stations. Sponsors help defray the cost of producing the customized CDs, and the stations pick up the mailing costs.

According to Big Head Todd manager Bill Rusch, the band—which has sold 48,000 copies of its last traditionally issued studio album, 2004's "Crimes of Passion," and 1.2 million copies of its 1993 album "Sister Sweetly," according to Nielsen SoundScan—wanted to try something innovative. "The real source of income and continued success is our live show," he says. "We felt that in this stage of the band's career, we would try using the recorded music as a marketing and promotional tool to drive that.

"It was also a way for us to get radio on board as a partner on a deeper level than just asking them for airplay," Rusch continues.

So far four stations have taken the band up on its offer: triple-A outlets KBCO Denver (a Clear Channel station), KPRI San Diego (Compass Media) and KGSR Austin (Emmis) and Central Missouri State University's KTBG Warrensburg, Mo. The mailings in Warrensburg, Denver and Austin were tied in with a holiday gift campaign, while San Diego will participate in late January. In addition to the new studio disc, KPRI plans to mail out a live CD the band will record in San Diego.

Rusch says the band expects to add other markets in first-quarter 2008, expanding the campaign in relation to its touring schedule. Plus, the group extended an invitation to everyone on its fan list. "We basically said that if you give us your address, we will send you a cool Christmas gift, which will be the CD," Rusch says, adding that 25,000-plus fans received the album.

The band has posted similar offers on other Web sites with whom it has a relationship. And tickets for January and February tour dates will include information about how the purchaser can go online and download the entire CD for free.

Since the band writes its own material, it didn't have to ask songwriters or publishers to forgo their normal royalty rates.

The endgame is to distribute the CD to hundreds of thousands of existing and potentially new fans in the hope that many of them will support the live show. "I am not sure yet how it will all really shake out for us; we probably won't really know for a year or so," Rusch says. "It will either have been a brilliant idea or a major blunder. It just seems like a natural next step for us, and we feel we are in a position where this will provide a strategic advantage." ▪▪▪

A version of this story originally ran in Radio & Records.

LEGAL BY SUSAN BUTLER

NAB Blasts Performance Rights Act

Group Hopes To Retain Exemption From Paying For Airplay

The National Assn. of Broadcasters is ratcheting up election-year jargon as it takes on recording artists and labels that support the new performance rights bill.

Using descriptions that often trigger negative voter response—like taxes and profits by foreign-owned companies—the NAB is hoping to maintain terrestrial radio's exemption from paying to broadcast sound recordings. And next month, the group is expected to take note of every artist who wins a Grammy Award and thanks radio for its support.

A bipartisan group of leading senators and representatives on Dec. 18 introduced the Performance Rights Act—despite predictions last year by many industry observers that the powerful lobby of the NAB would prevent any such bill from ever being introduced. The NAB, which first began calling the performance royalty a tax last year, quickly responded with a new twist.

The bills would require "America's hometown broadcasters to compensate the foreign-owned record labels for radio airplay of music," NAB executive VP Dennis Wharton said in a statement issued the day the bills were introduced. "NAB will aggressively oppose this brazen attempt to force America's hometown radio stations to subsidize companies that have profited enormously through the free promotion provided by radio airplay."

The release went on to quote the artists who won Country Music Assn. Awards last year and thanked radio broadcasters for their support.

The identical Senate and House bills have five basic provisions. They would ensure that federal copyright law no longer limits public performance rights in sound recordings to digital transmissions, but that it includes terrestrial broadcasts under this right. Small commercial or noncommercial stations with annual revenue of less than $1.25 million would have the option of paying a flat-fee royalty of $5,000, described by the legislators who introduced the bills as a "nominal" fee. The legislators say that about 77% of all stations would fall under this provision. Public stations would have the option of paying $1,000 per year.

Broadcasters who offer limited featured performances of recordings would have the option to acquire a pee-program license rather than a license based on the station's entire revenue. And the bill states that the public performance rights of songwriters or copyright owners of musical works may not be adversely affected by the bill.

Sources on Capitol Hill tell Billboard that the bills are expected to bring the parties—recording artists, labels and broadcasters—to the bargaining table to begin working toward a mutually acceptable bill that will bring terrestrial broadcasters in parity with digital broadcasters and terrestrial broadcasters in other countries, which already pay to perform recordings.

But none of the sources expect the NAB to be bargaining any time soon. Instead, one source says, the group will likely try to convince the public that small broadcasters would go bankrupt if they had to pay a royalty. Then, if forced to negotiate by legislators, the group could be in a better bargaining position. As previously reported, no bill is expected to pass during this election year.



Sen. PATRICK LEAHY, D-Vt. (right), seen here with LYLE LOVETT (center) and Sen. ARLEN SPECTER, R-Pa. (left), introduced the Senate version of the Performance Rights Act.

TOP: LAURIE SCHAD; BOTTOM: SUSAN WALSH/AP IMAGES

Sen. Patrick Leahy, D-Vt., chairman of the Senate Judiciary Committee, introduced the Senate version of the bill, with Sens. Orrin Hatch, R-Utah; Dianne Feinstein, D-Calif.; and Bob Corker, R-Tenn., co-sponsoring (S. 2500). Rep. Howard Berman, D-Calif., chairman of the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property, introduced the House version, with Reps. Darrell Issa, R-Calif.; John Conyers Jr., D-Mich.; Marsha Blackburn, R-Tenn.; Jane Harman, D-Calif.; and John Shadegg, R-Ariz., co-sponsoring (H.R. 4789). ▪▪▪

BEGGARS GROUP CHAIRMAN

ROUGH TRADE FOUNDER

Martin Mills Geoff Travis

The two indie legends—now working together—talk about the state of the independents.



TRAVIS, left, and MILLS

Geoff Travis and Martin Mills are two of a kind. For more than 30 years, the veteran U.K. executives have blazed their own trails to the top of the independent label community by way of their respective business empires, Rough Trade and Beggars Group. These days, the pair are colleagues, rather than indie rivals, after Beggars acquired Rough Trade from Sanctuary Group in mid-2007 in a deal worth £800,000 ($1.6 million).

Rough Trade came to Beggars with a rich history dating back to 1976, when Travis established the brand as a record store in Notting Hill, West London. Two years later, the business grew a record label arm. The label had its first major success with Northern Irish punk band Stiff Little Fingers, but in the 1980s took a leading role in the emerging indie music scene, beginning with Travis signing the Smiths. In the late 1990s, the label was acquired by Zomba Group; then, in 2002, it became part of London-based Sanctuary, expanding into artist and producer management while signing a diverse roster including Arcade Fire, Jarvis Cocker, the Libertines and the Strokes.

Mills also began as a music retailer, before establishing the Beggars Banquet label in 1977. Beggars Group now includes such imprints as XL, Matador and Too Pure. He is chairman of European independent labels body Impala and was recently made a Member of the Order of the British Empire for services to the music industry in Queen Elizabeth II's new year's Honours list.

Billboard caught up with the pair at the Beggars Group headquarters in Wandsworth, southwest London.

How does the record business compare now with when you started in 1977-78?

Martin Mills: It's completely different in almost every way. When Beggars started, we were selling to a pretty large niche market. And CDs hadn't been invented and we were selling vinyl.

Geoff Travis: We didn't really have any idea of what we were doing. In a way, being young and having no fear and not knowing there are any rules, you can operate in a different mind-set. The longer you do it, the more you become aware of the potential pitfalls.

Does that mean you become more cynical as time progresses?

Travis: We aren't cynical. The thing Martin and I have in common is that we're driven by our love of music. And that's a differentiating principle that survives in the independents. [Now] I'm going to have the luxury of just thinking more and more about the music and less about the business. I'm not really that interested in the sociology of the music business.

Martin, you, on the other hand, are interested in the sociology of the industry.

Mills: It affects how we can operate and how new labels operate. And I'm interested in the rungs on the ladder existing for people to follow us up it. We bring business support to Rough Trade and to other labels we're involved in. We're a well-organized business, but we're pretty informal. The way EMI or Universal run their businesses is an alien world to the way we do it.

How have you survived while other U.K. indie labels didn't?

Mills: Employing people that are brilliant with music—and being prudent. Taking risks you can afford to lose on and just being sensible. It's a boring word, but you have to be sensible at the end of the day if you're going to survive.

Travis: The independent philosophy has always been if you're working with 10 projects, all of those must be able to stand on its own merits. You can have an artist who sells 3,000 records and that's a big success, because they're doing something no one else is doing. They're bringing value to culture. For a major, that doesn't really exist, unless it's a jazz label or a classical label or an adjunct.

What was the Sanctuary experience like?

Travis: The last two years were pretty miserable. Sanctuary made a lot of fundamental errors, growing too quickly and thinking they were experts in certain areas where they weren't. It was a classic family drama played out at a business level, which ended up wasting millions and millions of pounds.

Mills: Sanctuary was building a business with what the city and the money markets thought at the front of everything they did. To us, that's at the back of everything we do.

But is the 360-degree model the way forward for labels?

Mills: Potentially it is for small, new businesses. Arguably it might make sense if you're Universal and you've acquired companies that can deliver an all-round service for the artists that are prepared to be packaged and have all their interests represented in the one place. [But] for labels to grab other rights in return for their investment in the recorded side is shortsighted and misguided and will either end up in creative losses or tears. Or both.

What's the goal for Rough Trade within the Beggars Group of companies?

Travis: We haven't really begun to achieve anything like what we can achieve. The vision has always been pretty consistent, but there's a renewed vigor.

Mills: It's a very natural partnership. I was driving records around to Rough Trade in the [trunk] of my car in 1977. So we've been on a very similar path without actually walking in the same path for the last 30 years. It feels good that we're on the same one.

Technology has empowered artists, so will traditional indie labels actually exist 10 years from now?

Mills: If an artist has the guts and the self-belief to do it themselves, then they should. It's good creative thinking. [But] it clearly doesn't apply to newer artists and those who need investment, and artists who need the kind of skills that labels provide.

Travis: The artists hold the lion's share of power, and it's good. There's lots of different ways to go to the market. And there'll be a place for labels as long as people want to come to us and say, "We need help doing this."

Are the indies better off since the creation of AIM and Impala?

Mills: Definitely. It has been during a period in which the independent market share has declined, but it would have declined a lot more had it not been for the support structures that we have created.

Travis: I've learned a huge amount from AIM and I think it's one of the great innovations in the last few years.

Has the European Commission clearing the Sony-BMG merger damaged the indies' relationship with Brussels?

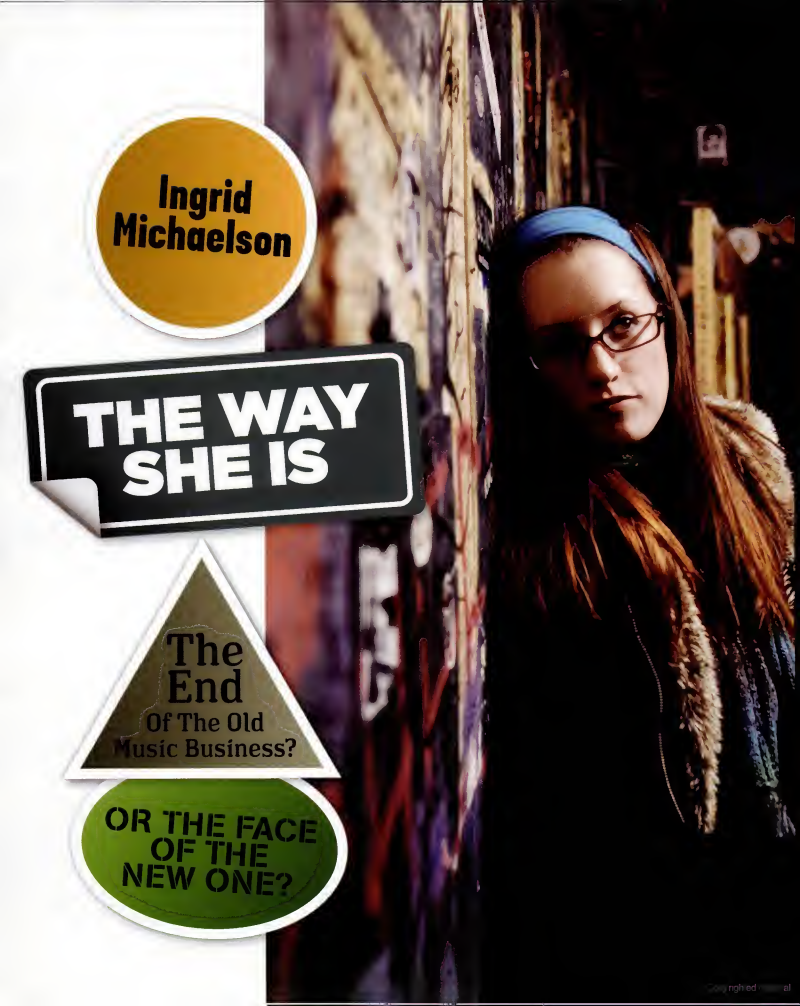
Mills: I don't think there's any damaged relationship. The nature of every government is they're used to people lobbying them, and they're used to some people getting what they want and others not getting what they want.

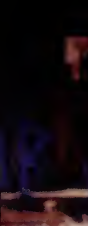
What if a major was to make an offer for Beggars?

Mills: They've given up on me, really. Until about seven or eight years ago they all used to check in every year and say, "Selling yet?" I would say, "Don't ask, because I'm not going to." ....

> "If an artist has the guts and the self-belief to do it themselves, then they should. It's good creative thinking. —Martin Mills"

PAUL HEATFIELD


Ingrid Michaelson
THE WAY SHE IS
The End
Of The Old Music Business?
OR THE FACE OF THE NEW ONE?



This was Ingrid Michaelson's moment. ¶ It was Thursday, Sept. 20, 2007, and the Old Navy sweater commercial that featured her sweet, simple song, "The Way I Am," was hitting the airwaves. ¶ For a few days, the 30-second ads played everywhere: all of the major networks during most prime-time shows, "The Tonight Show With Jay Leno," "Late Night With Conan O'Brien" and "Late Show With David Letterman," and some of the bigger channels playing syndicated shows. ¶ Then, premiere week began. ¶ "You couldn't get away from it," laughs Danny Buch, senior VP of promotion and artist development at Sony BMG's RED, which at that time had just signed on to distribute Michaelson's "Girls and Boys" album. "It was on every channel!" ¶ On Sept. 27 alone, the commercial aired during the premieres of "The Office," "Ugly Betty," "My Name Is Earl" and "Grey's Anatomy," along with a slew of other placements. By the time its run was over, it had repeatedly played across virtually every network and demographic on 14 of 15 nights through Oct. 4. ¶ In less than three weeks, the spot made more than 65 appearances in prime-time, including 17 season premieres. ¶ Not bad exposure for an unsigned artist.

Michaelson, 28, lives with her parents, an older brother she is not shy about yelling at, a rabbit and a small, yappy dog in the prettiest house on a charming street in Staten Island, N.Y. The place is old and full of wonder, old wooden bookcases lined with vintage record players, sculptures her mother makes, countless books and vinyl and even an art project Michaelson made in the sixth grade.

For those who have heard her songs—quirky pop confections full of infectious harmonies—the home's whimsy seems perfect, as does the fact that she's sitting on her couch wearing an oversized babushka and flannel space-ship pajamas.

Michaelson has a cold. And if she's a bit rundown after her insane run of the previous 14 months, well, that's fitting, too.

Unknown by anyone but her friends and family in early July 2006, Michaelson is now in the top five at triple A radio, and starting to cross over to top 40. In the space of a year, she has gone from playing small cafes and clubs for friends and family, to selling out New York's 500-capacity Bowery Ballroom just before Christmas; tickets for a Feb. 15 gig at the city's 1,400-capacity Webster Hall are moving quickly.

She's a new You Oughta Know artist on VH1, with "The Way I Am" in heavy rotation, and she's beginning to sell a noteworthy amount of music—the week leading up to Christmas was her best sales week to date, moving more than 12,000 units of "Girls and Boys," according to Nielsen SoundScan.

BY BILL WERDE

PHOTOGRAPH BY DEBORAH LOPEZ

A FRANKENSTEIN LABEL

While it's tempting to focus on her lack of a traditional record label deal—Michaelson holds her own master and publishing rights—thinking of her as the prettiest child for The End of the Music Business is to miss the point of her story, entirely.

She may not have a regular deal, but she'd be the first to tell you she'd never have made it from the Old Navy commercials to the aforementioned accomplishments without plenty of help from the traditional music business. Or at least parts of the traditional music business that are nimble enough to keep up with the speed at which artists, in the right place and time, can develop in 2008.

"All these things are happening so quickly," Michaelson says, wrapping a blanket around her legs, and her hands around a mug of vanilla tea. "I feel like I'm ready to take this to another level. And I don't even know what that means anymore. It used to mean signing to a label. And I'm still not opposed, but I'm still saying, 'Let's just see.' "

Meanwhile, she has assembled what she calls her "Frankenstein label" around her, and it includes some pretty heavy hitters from the music biz. Her manager, Lynn Grossman, is a former GM of world music label Putumayo. Her lawyer is Peter Lewit, of Davis, Shapiro, Lewit & Hayes, a firm that works with some of the biggest names in the industry.

Her music is promoted to radio by Right Arm Resource, a company run by industry vet Jesse Barnett that works with plenty of indies, but also, in the past year or so, major label artists including Bob Dylan, KT Tunstall and Joss Stone. Paradigm, her booking agency, also handles such clients as Coldplay and Avril Lavigne. Original Signal is listed as the label on her CDs, but it's basically a pressing and distribution deal that has grown to include some marketing.

"Effectively, Ingrid is an unsigned artist," says Lucas Mann, president of Original Signal, a new artist development company that has a distribution deal through RED. "As the music business changed, we felt it was important to provide artists with whatever opportunities they were looking for. Lynn and Ingrid had a very specific idea of what they wanted and we wanted to be able to work with them. We've come upon something that works, and it's important to look at this and the pieces of this that are working and say, 'Hey, there's a lesson here.' "

STEP BY STEP

Michaelson's rise from obscurity began in July 2006, four months after Grossman started the company Secret Road to place music in film and TV. She had been through several music business turns, including a stint working with RPMC, a company that organized sweepstakes and promotions for radio, and her time at Putumayo. Grossman also spent time managing artists, including dance-pop singer (and one-time Madonna singer/cohort) Donna De Lory and singer/songwriter Alexi Murdoch.

In July, while on vacation, Andrea Von Foerster, now a music supervisor and the woman Grossman hired to watch over her business, found Michaelson on MySpace.

At this point, Michaelson, who had self-released "Girls and Boys" in May, was skeptical, but game.

"I had been called into a bunch of meetings with different managers and different record labels—somehow I had gotten on their radar," says Michaelson, who mentions interest from Columbia and Capitol. "They'd call and say, 'Oh, I found you on MySpace.' They were like, 'We'll keep in touch and come see some shows.' And then that would be it. They were too afraid, because this isn't a world that takes an unknown, works with her and develops her. I got nothing out of these meetings. People called and sniffed me and sent me on my way."

Still, she says, "I was at a point where things were going to happen or they weren't, and I wasn't going to let an opportunity pass me by."

Michaelson agreed to work with Secret Road, and first met Grossman when the latter came to New York in October 2006 for the CMJ Music Marathon.

"She said, 'I really want to get my music on "Grey's Anatomy." When's it going to happen?' " Grossman recalls. "And I told her, 'You know what, Ingrid? You really just need to let go. I think your music is really good, but it doesn't happen on our schedule.' "

That day, Grossman says, when she returned to her hotel there was a message that Secret Road had gotten a request from "Grey's Anatomy" to use Michaelson's song "Breakable."

That episode aired in November 2006. "Grey's" used two other songs from "Girls and Boys" before the show's musical director, Alexandra Patsavas, presented Michaelson with her biggest break yet, inviting her to write an original song for the series. The result, "Keep Breathing," aired in the season-three finale in May 2007, playing almost in full during the dramatic climax of the episode, the song's own building tempo and drama matching the scene. (The song was later released on the third "Grey's Anatomy" compilation.)

"I first heard about Ingrid's music through some friends from the [singer/songwriter venue] Hotel Café in Los Angeles," says Patsavas, who runs her own film and TV company, Chop Shop. "I was directed to her MySpace page and just loved her songwriting, vocal style and all-around vibe. It seemed quintessentially 'Grey's' to me and the show's exec producers, Shonda Rhimes and Betsy Beers."

This is when label interest began to heat up again. "Someone at every major label . . . A&R people, presidents, they all wanted to have meetings," Grossman says. "And in general I said, 'I just want to continue doing it this way. We're having success and enjoying doing this project on our own.' "

"At the time," Michaelson says, "we were still basically thinking of our plan as getting to a point where we'd have clout when it eventually came time to sign a label deal."

Meanwhile, Grossman wanted to get some records into stores; Michaelson had been selling her album primarily through iTunes and CD Baby. "I was a little nervous about going to retail too early. My philosophy was always, 'Keep the demand way ahead of the supply.' "



Singer INGRID MICHAELSON (right) and backup singer/guitarist ALLIE MOSS perform during a recent New York show. Michaelson has been selling out clubs around the United States and was recently added to the upcoming Hotel Café tour.

> 'Labels called me and sniffed me and sent me on my way.' —Ingrid Michaelson

In May, indie distributor Junket Boy agreed to buy 1,000 copies of "Girls and Boys" (one way, with no risk to Michaelson) and distribute to independent stores.

But when the Old Navy commercial was on the way, Grossman knew it was time for something bigger. She agreed to distribute 3,000 copies of "Girls and Boys" through Original Signal/RED.

HER SHIP COMES SAILING IN

Sharall Churchill, CEO of Media Creature Music—the company that worked with Old Navy to place "The Way I Am"—says in this instance, the creative director at Old Navy already knew Michaelson's music through MySpace and pushed for the song's use.

"I use Google Trends to track [the buzz from my commercials]," she says. "Naturally, when Old Navy ads come out, there are slight spikes, but when the Ingrid Michaelson came out, it just completely spiked. I think it has something to do with her potential audience watching all of these shows at the same time."

Perhaps the most important viewer turned out to be Danny Buch, who saw the commercial while watching "Saturday Night Live." Michaelson had been on his radar even before her signing to Original Signal—he had seen her at that summer's Triple A NonComm convention, and knew the commercial was on its way.

"I was sitting at home and I hear the commercial and I'm like, 'I know that song!' " he says. "Twenty minutes later I hear the commercial again. The next morning I'm talking to some guys at RED and we realize that given the size and targeting of the Old Navy buy, they accomplished a year of promotion in 12 days. That week I went into insanity mode."

Buch started pushing "The Way I Am" aggressively to triple A stations, adding one after another. And he basically forced the song's video—commissioned by Original Signal on the cheap for about $15,000—onto VH1, which embraced Michaelson as a You Oughta Know artist and put the clip in heavy rotation, where it remains.

"Originally I told him we had done what we were going to do for 2007. . . . that we were unofficially closed [for new You Oughta Know acts]," says Rick Krim, VH1 executive VP of talent and music programming. But, he says, "rules are made to be broken." Krim and his team fell in love with the song, the album and the video, and, he notes, when she came in to play an acoustic set in the office, "she was just adorable . . . she won everyone over."

This new wave of attention brought yet another round of interest from labels, and Grossman says there was a moment in October or November when she and Michaelson wavered.

"There was a point when we were starting to think maybe we should at least entertain to see what was out there. I met with one of my mentor manager friends and they asked me, 'In what business do you do a great job building something and then give away 50% of it to an industry that isn't showing that it's healthy?' " Grossman and Michaelson decided to stay the indie course.

It's a course that can be less than glamorous. Michaelson and touring partner/backup singer Allie Moss still drive all over the country in Michaelson's mom's car. And, Michaelson says, much of the money she's made—Grossman says Michaelson has earned a little more from music sales, at this point, than from her synch placements—is still being reinvested into her career. In addition to the video shoot, recent expenses have included price-and-positioning efforts at big-box retailers.

The flip side is that Michaelson keeps a healthier bottom line on her sales. On synch placements, Secret Road takes a standard commission (in the 15% range) and there is no label or publisher to take a cut. Grossman says that Michaelson is keeping somewhere in the area of $5 per album sold on iTunes, and that she is getting $11 per album sold through CD Baby, before Secret Road's cut.

Mann says he's happy with Original Signal's cut of Michaelson's action. He declines to give specifics—"the low-end of a pass-through deal, and we wouldn't just do a pass-through deal, is five points," he says—but notes that "as things evolve, our deal with Ingrid evolves. We can be flexible on the services we're able to add, but we also have to be flexible on terms."

And while Michaelson hasn't found a good reason to jump to a label so far, Buch notes that record industry experience and connections have proved quite useful to Michaelson's career.

"My one part in this story," Buch says, "is that there was a moment in time of huge audience exposure. With no infrastructure to seize those moments, you lose them. It was just Ingrid and Lynn. So seizing that, getting that song to every hot AC and triple A station . . . there was no PR CD. I made an MP3 and sent it to programmers. I said 'Guys, there's no plan, no dollars, no labels, no nothing. There's just two minutes, 11 seconds of *smash*! Confirmed *smash* that your audience already knows."

And, he points out, "Anywhere it gets added, it explodes. When you put a song on the radio and as you're playing the record, every light on the phone bank goes on? That's a hit. A hit is a record that isn't selling any place in America but when you look at the places it's getting played, you have huge sales. That's Ingrid right now."

THE REAL DEAL

Indeed, all of this would just be another marketing story of the moment if Michaelson didn't have the songwriting and stage chops to deliver on the buzz. Michaelson's personal music story starts with the adolescent piano lessons and acting troupes her parents encouraged her to enjoy. She went off to college in the late '90s, studying music theory for a semester ("I was terrible at the theory, but I had a great ear," she says) before eventually earning a theater degree from SUNY Binghamton in 2001.

She did "the Broadway audition thing" for about a year, eventually landing a role as Ellie Cratchit, Tiny Tim's mom in "A Christmas Carol." But while the lack of money and long hours on the road seemed to cure her of the acting bug—"I don't have the Broadway voice," Michaelson says—it also regularly took her into theaters with pianos and cast members who would watch her play and sing, and encouraged her to pursue music.

From 2002 through July 2006, she spent her free time recording and writing, and playing occasional shows in local cafes and small clubs. A friend worked at Irving Studios in lower Manhattan; he was a tech and would record her songs cheaply for the experience. Ultimately, that's how "Girls and Boys" was made.

Michaelson may already be labeled with the loaded term "Internet phenomenon," but her music is connecting with fans in ways that marketing stories do not.

On "The Hat," for example, she weaves three separate vocal parts together for an irresistible, uptempo singalong at the end of what starts as a fairly quiet song about an old love. "I don't like performing by myself," Michaelson says. "To me, a song is not complete unless it has another vocal line in it."

Michaelson insists her music isn't contrived to any one audience, and while that may well be true, her songs and her theatrical abilities onstage set her up to be a hero to masses of teenage girls looking for something in style and substance that isn't oversexed, overproduced or even overwrought. The songs on "Girls and Boys" are almost entirely about love, but it's an innocent, literate love, with little if anything to do with loins.

"There's a boy next to me, and he never will be, anything but a boy at the bar," she sings on "Far Away," "and I think he's the tops, he's where everything stops, how I love to love him from afar."

At the recent Bowery Ballroom show, she stopped midperformance during "Breakable," to chide the audience for singing the "S's" too loudly during the chorus. "All I hear up here is 'sssssss, ' " she hissed, to adoring laughter. "Please just sing 'girl' and 'boy.' " And the audience did as they were bid, en masse, when she resumed singing.

STILL GROWING

"She's raised her profile so quickly," says Paradigm agent Steve Ferguson, who says she has been selling out 200-person venues in key cities, then going back, playing larger venues, and selling those out too. Ferguson recalls seeing her play a small club around the time that "Keep Breathing" had aired on "Grey's Anatomy," and watching the audience sing the lyrics back to her. "It wasn't even released commercially," he says of the song. "I don't know if it was even available via BitTorrent or LimeWire. You could find it on her MySpace page and you could find the actual TV footage on YouTube so it was like, 'Wow, these people have spent enough time with the song to sing it back, and it's not readily available.' They had to make an effort to find out how to get it and do that whole discovery process."

Michaelson will have plenty more time to refine her stage act, as she expects to be on the road from mid-January through May, including dates with a Hotel Café-branded tour. Meanwhile, she says she's already written another 25-30 songs, though there are no plans for a new album until 2009. This year, her team expects to get deeper into "Girls and Boys," looking at "Breakable" and "Die Alone" as possible follow-up singles to "The Way I Am."

For now, Michaelson and Grossman say they are content to see how far she can go without a label.

Grossman says that "when this project needs anything, we'll give it to it. And if that's a label at some point, I have a feeling that will be made clear to us." In the meantime, Michaelson keeps surpassing sales levels she once assumed would mean it was time to make the jump.

"Initially I figured we'd sell about 50,000 records and we'd need a bigger team to help us get to the next level," the manager says. "Now we're at 60,000 [actually at 87,000, as of this week's issue] and we have a really nice big team already. Right now in my head, the next target is about 250,000."

But, she's quick to add, she'd probably have the same perspective then: "We've already done 250,000. Why give half away now?"

"Peter [Lewit] and Lynn and I talk about it," Michaelson says. "He's explained the options that I could get. People say you can get to a certain point without a label, but you can't get past that point. And maybe that's true. But maybe it isn't true." ••••

LUCAS JACKSON/REUTERS



In 2007, The Online Release Of Radiohead's 'In Rainbows' Turned The Industry On Its Head. In 2008, The Band Is Selling The Album All Over Again—This Time, The Conventional Way. But Can Anything Ever Be The Same?

By Paul Sexton

ILLUSTRATION BY MARK TODD



The project that some media commentators said was threatening the very fabric of recorded music in the fall of 2007 became a beacon of hope at retail in the first week of 2008. ■ Few albums have ever achieved more notoriety ahead of their physical release than Radiohead's "In Rainbows," which hit stores Jan. 1 in North America on ATO's TBD label. In the rest of the world, it was released Dec. 31 by XL Recordings (Billboard, Dec. 15, 2007), except in Japan, where Hostess released it Dec. 26 (billboard.biz, Dec. 5, 2007). ■ So frenzied was the pontificating about the revolutionary "pay what you want" online phase of the album campaign (launched with a simple announcement Oct. 1 on Radiohead's Web site), that ATO Records Group president/CEO Will Botwin says with a laugh, "The band has probably gotten more publicity without saying anything than any band in the history of rock'n'roll." ■ But ahead of the holidays, Radiohead broke its silence for prominent feature stories in Rolling Stone, Mojo, the New York Times and elsewhere, while publications from the Los Angeles Times and Spin to New York magazine and Billboard placed "In Rainbows" in their year-end surveys of 2007's top albums.

Meanwhile, as the physical release became a reality, the nervousness of some American retailers at the album's potential in CD format was superseded by genuine anticipation. Not to mention satisfaction at the rare occurrence of a heavyweight release in the very first hours of the year, and indeed a competitive $13.98 list price.

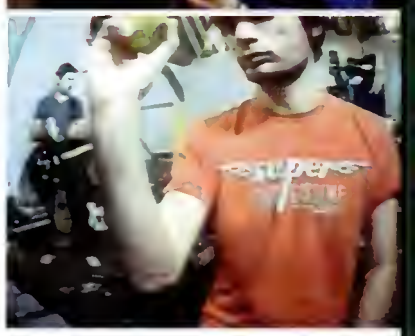
"Retailers in the past have all said, 'Why do you guys have to put big records out in September, October and November and then in January and February, it's a dry period?' " TBD co-founder Phil Costello says. "We're delivering a very big record at the beginning of the year. It's a different approach, and I'm betting it's going to work."

That confidence is echoed by an initial U.S. shipment of 400,000, according to ATO. The band's managers, Bryce Edge and Chris Hufford of Oxford, England-based Courtyard Management, add that Hostess' initial Japanese shipment was 200,000 and that the global total was "between 750,000 and a million, possibly more." (Radiohead's last studio album, 2003's "Hail to the Thief," has sold 996,000 in the United States, according to Nielsen SoundScan.)

Still, some key observers at retail and online were reluctant to go on the record about expectations for "In Rainbows." Virgin Megastore, Yahoo and Target all declined comment.

But Eric Levin at indie retailer Criminal Records in Atlanta says, "The 'pay what you want' phase of the Radiohead release was a fantastic awareness raiser" for the release of "In Rainbows." "This didn't affect our ordering or expectations in the least. If anything, the increased media attention has only served to notify the world that Radiohead have an important new release coming out."





Executives at other U.K. majors have mixed thoughts about the concept of releasing music on a "pay what you want" basis.

"From a record company point of view, it's an awful precedent," one exec says. "The ramifications are not just about Radiohead, because other people will try and emulate it, I'm sure. What it doesn't [acknowledge] is where you [as a label] have spent all these years developing a band, and [have] not been sharing in the live income and the merchandise. They're at such a level that they can do this, but what about the baby bands? It all rolls back to the devaluing of music, and the only positive thing is hearing that ship number."

"It's a great piece of market research and the industry should be very grateful to them," another says. "I think it'll work for them, but they are Radiohead—it'll be a lot harder for new acts, and most other execs I know feel the same."

In a move that initially made some retailers uneasy (Billboard, Nov. 24, 2007), the

Everything In Its Right Place:
How The ATO Deal Was Done

Until 2005, Radiohead had spent its entire recording career with EMI, which is now owned by private equity firm Terra Firma.

There was no specific falling out with the major, according to band manager Bryce Edge, and Billboard understands EMI was hopeful Radiohead would renew its deal right up until the band's new plans were revealed.

"We'll always love our people at Parlophone—they are the rock upon which Radiohead's career was founded," Edge says. "Most of those people are still there, and it was a tough decision to move on. However, we fulfilled a six-album deal without renegotiating large advances or increased royalties. Our reward is the ability to choose our destiny and not be herded by the aspirations of others."

Edge says EMI's "trump card" was the rights to Radiohead's catalog, "but they declined to negotiate in any meaningful way. That, combined with the nature of the release, and how it was received, made the decision to leave easier, but not easy."

(In a recent article in the Times, an EMI spokesperson claimed, "Radiohead were demanding an extraordinary amount of money and we did not believe that our other artists should have to subsidize their gains." Frontman Thom Yorke retorted, "What we wanted was some control over our work and how it was used in the future by them. That seemed reasonable to us, and we cared about it a great deal. [Terra Firma CEO] Mr. Hands was not interested, so neither were we.")



Radiohead's prior working relationship with PHIL COSTELLO helped seal the ATO deal.

Quickly capitalizing on a considerable asset, Parlophone/EMI on Dec. 11 released a limited-edition boxed set of Radiohead's six studio albums and a live EP, which was retailing on Amazon just after Christmas for $71.99.

With EMI out of the running, the Radiohead team turned to some old allies. Phil Costello worked closely with the band at Capitol, where he served as senior VP of promotion and marketing, and after joining Red Light Management was in the process of setting up Side One Recordings, a small independent imprint through ATO and RED Distribution.

The label's first release was Underworld's "Oblivion With Bells" album in October.

"I'd been talking to [the band's managers] Chris [Hufford] and Bryce about the possibility of putting out the Radiohead record, but knowing they didn't know what they were going to do and who with," Costello says. "The talks continued, everybody threw their hat in the ring, and then I got the phone call saying we got it."

Edge says he and Hufford could not tell any labels their online plans until the "pay what you want" plan was up and running. Otherwise, he says, "we'd spend all our time arguing about whether it was a good idea or not. All the energy would have been in defending the idea rather than executing it."

ATO/Red Light president/CEO Will Botwin says, "It's the David and Goliath approach, the indie label [as] a speedboat vs. the ocean liner of the bigger companies. We can move very quickly, so we had credibility with them because of that and our good track record." —*PS*

COSTELLO: JESSE GRANT/WIREIMAGE.COM



Radiohead ushered in the CD release of 'In Rainbows' by performing the full album during a Current TV webcast on New Year's Eve.

Fitter? Happier?

Will The Radiohead Model Work For Everyone?

Courtyard Management claims no credit for the idea of releasing art in the way Radiohead initially distributed "In Rainbows."

"The idea is not an original one," band manager Bryce Edge says. "Our version came out of a late-night conversation with our friend Millree Hughes, a Welsh New York-based artist, that centered on the notion of 'value' in the digital age.

"Our pure idea was to have the digital bundle and the 'artifact,' i.e., the disc box, only," he continues. "We knew that the organization we were in the process of building would one day be able to distribute those two items on its own. it was just a question of time."

The notion of following the online and disc box phase with a traditional CD is easily explained, Edge says. "Simple. People still want them. They're great quality products that MP3s can't compete with on a sonic level, and not everyone has $80 to spare. The downside is you need mass physical distribution and we're not in that game, hence our partnerships with TBD and XL."



Other bands are sure to adopt the 'pay what you want' model utilized for 'In Rainbows' in the coming months.

The online model used to launch "In Rainbows" is one that Edge says "couldn't work at all" for totally unknown bands. But "it could work for bands that don't necessarily have the 1 or 2 million people that Radiohead have that are interested in their music, but a smaller number of really focused hardcore fans that are prepared to support you and give you £5 [$10] or £10 [$20] for your album over the internet and buy a special [product]."

"Record companies still have a big role to play in the music business," Edge continues, "but they have to restructure what they do and use what they're good at. They're a service industry—they provide great services for artists. Contracts have been developed around a culture of mistrust of the record company."

Band manager Chris Hufford adds, "You expect the record company to rip you off. Therefore, you get in there first and rip *them* off." *—PS*

band's labels and management decided not to publicize any figures about the album's performance as a digital rights management-free download.

"Knowing any numbers is not going to help anybody," Edge says. "The problem with the numbers is, if somebody didn't pay for it, [we don't know] that they weren't just checking it out and are going to buy a CD. And nobody knows that [among] people who bought it, whether they'll go and buy a CD [as well] because they like CDs."

Hufford adds, "The worst thing would [have been] to allow people numbers and for them to start making judgments about something no one knows. Most people [in the industry] work on a fear basis. We've been working in a relatively adventurous way, which is, 'Trust your instincts for a change, rather than some bizarre mathematical thing that isn't true.' "

Two weeks before street date, Costello noted that "there's a little rumoursome [at retail] but at the same time, the numbers are quite large on the order. People are very bullish. Only time is going to tell, but there's a lot of retailers saying, 'I want all things Radiohead.' "

A number of independent surveys have attempted to shed light on the online sales figures, and to determine the average price paid per download. An estimate by comScore claimed that 60% of downloaders paid nothing for it, a figure widely blasted in the press and industry blogs.

To be sure, Courtyard maintains that none of the studies give an accurate picture. "We can't endorse any numbers except our own," Edge says, "which are not yet public."

"I've talked to plenty of people who said, 'I downloaded the file but I can't wait to get the CD,' "Costello says. "Sometimes I ask them how much they paid, and the average price I get out of people is between $8 and $9."

Eric Garland of peer-to-peer activity tracker BigChampagne says there was no increased commercial risk involved in Radiohead's online model.

"Had [Radiohead] not placed the tip jar there alongside the MP3s, then all percentages downloading would have been free and illegal and they wouldn't have seen a penny. This is what happens to most major artists—all day, every day."

CRITICAL

"If we didn't think there was demand for CDs, we wouldn't be releasing it" in that format, Edge says. "There is, but in order to get to that market, you have to adapt a whole different set of marketing and promotion plans. That's what we've been doing since we started to negotiate the deal with XL and ATO. We've been developing the idea of how we bring this record into the mainstream, and so far it feels really good."

Upfront marketing elements included a TV ad campaign, posters in the top markets and online banner advertising. A slick Radiohead widget offering news and performance clips was made available online just before the holidays, and the group also offered a complete performance of "In Rainbows" as part of a New Year's Eve cybercast on Current TV and its Web site, current.com.

"It's almost like a pirate radio communication from the band to their fans: DJ'ing some tracks, playing some covers, gearing up," RED executive VP/GM Bob Morelli says.

In the week between Christmas and street date, the label also facilitated contest giveaways of the album with radio stations.

Sony BMG-owned RED is a "very proactive marketing partner" for TBD/ATO on the project, according to Morelli. "They've done the main marketing, we've done the supplemental," he says, adding that third-party labels form 88% of the distributor's business.

"In addition to the co-op advertising, which clearly we're doing, [we've been] going to retailers so they inform their customers that the record is coming, via their e-mail database and with cards in the Radiohead section." Morelli adds that about 25,000 vinyl copies of "In Rainbows" have been pressed.

Costello also enthuses about the symbiotic relationship between TBD/ATO and XL. "We share each other's marketing plans and steal each other's ideas, which is fine. Everybody's in this together, and it's a real pleasure working with XL like this. We end up paying for things together."

TBD/ATO was hopeful that demand for the CD would be further heightened by its green packaging, which features a sleeve that opens out four ways and is not housed in a jewel case. Botwin suggests buyers may want to recycle an old case from their collection, and use the stickers supplied on the front and the spine.

At radio, two tracks from "In Rainbows" have emerged, partly because of the unusual delivery of the music. "The record was delivered before the label was assigned, so the radio guys were able to pick and choose what they wanted to play," Costello says.

As a result, "Bodysnatchers" has emerged as the favorite of alternative radio and is No. 25 on Billboard's Modern Rock chart this week, while "Jigsaw Falling Into Place" is the pick at triple A and NPR. "We followed their lead and sent them mastered copies of the mix to those different formats," Costello adds.

Well ahead of the holidays, "Jigsaw" was receiving U.K. support at national top 40 outlet BBC Radio 1 and London modern rock station Xfm, and is due for release Jan. 14 as a physical single by XL.

'There is no more powerful tool for a band than a direct means of delivering music to their fans.'
—BRYCE EDGE, RADIOHEAD MANAGER

Radio programmers surveyed by Billboard say their decisions to play the new music in heavy rotation were not affected by the absence of a traditional campaign.

"The process without a label has been a smooth one for me," says Eddie Gutierrez, GM/PD at modern rock KJEE-FM Santa Barbara, Calif. "Of course, this is with a superstar rock band. I'm sure things would be very different for a new band that no one really knows about."

"They don't need the record label push to get a station like us interested," modern rock WFNX Boston PD Keith Dakin says. "We know Radiohead, we have a history with Radiohead. Whether they're on a label or not, it doesn't make too much of a difference."

Rather, the song "is a hit for us because it's a little bit of a return to their rock roots," he says. "There's an obvious guitar lick and a vibe of [Radiohead's 1995 album] 'The Bends' or [1997's] 'OK Computer' to the track. It's far more accessible than anything from 'Hail to the Thief' or 'Kid A.' I think 'Jigsaw' has the potential to be a radio single as well."

Lynn Barstow, PD at modern rock KROX Austin, joins the consensus that "In Rainbows" is Radiohead's most radio-friendly record "in years." But Barstow believes that expectation about the band's new release predates the "honesty box" initiative.

"Even before the music was released the online-only release, I generally sensed a renewed buzz about the band," he says, attributing it to frontman Thom Yorke's critically acclaimed 2006 solo album and "some well-chosen festival appearances."

The band's extensive touring plans in 2008 will further extend the album's shelf life, Botwin says. Planned U.S. dates in May and August will bookend an extensive European tour in early summer.

Botwin—a former chairman of Columbia Records Group—jokes that the New Year's Day release "totally obliterated the holiday period for the entire staff" of ATO (14 in New York, plus another four "key players" in Los Angeles).

"But I'm excited to be part of the grand experiment," he says. "People like myself who've come from the major label world are so anxious to try some different things, because it's no secret that the old model is broken."

Whether the Radiohead model replaces it remains to be seen—but Edge maintains there is no going back.

It would seem the band could fire up the "pay what you want" initiative any time it wishes, although Edge says, "We really don't know how things will develop in the future. The market is changing rapidly, and we hope to be smart enough to react to it when we have music to release."

He adds, "What we have found to be a universal truth is that there is no more powerful tool for a band than a direct means of delivering music to their fans." ■■■

Additional reporting by Jonathan Cohen.

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COURTESY OF CES

Organizers think 2008's CES this year will be more friendly to the environment.

CES To Focus On Convergence; Billboard Launches New Event

BY ANTONY BRUNO

On Jan. 7, the world's gadget geeks, gearheads, tech fetishists and wired elite will converge on Las Vegas yet again in the annual bacchanal consumer electronics orgy that is the Consumer Electronics Show. The conference runs through Jan. 10.

The CES banner is a deceptively simple tag for an event that has become known as the mecca of all things digital. It sets the stage for the hot products, new initiatives and likely battles that will shape the year that follows.

The biggest product unveilings and announcements are closely guarded secrets that even the bigwigs at the Consumer Electronics Assn. (CEA), the conference's host, aren't privy to.

But a quick scan of who's attending, exhibiting and speaking this year does point to several trends.

The convergence of entertainment and digital technologies is ramping up to ever new levels, highlighted this year by a one-day digital music track exclusively programmed by Billboard (see story, page 32).

While efforts continue to broaden the reach of in-home digital entertainment products, the focus this year is moving more toward the user interface and away from the technological guts of these systems.

There's even an effort to go green, in a nod to the environmental issues that dog the industry today.

Here's a guide on where to go and what to see.

CONVERGENCE UPDATE

The running joke in recent years is that CES can easily stand for "Consumer Entertainment Show" or "Content Electronics Show," given all the focus and high-level opportunities provided to the content and entertainment industry. 2008 is no different.

CEA and NBC Universal have teamed up to put a heavy focus on digital video. NBC is the "official broadcast partner" of the event and in that role will have live broadcast news reports from the show floor featuring well-known personalities from "Today," "Access Hollywood" and "Closing Bell With Maria Bartiromo," among others.

Efforts to extend Internet video throughout the home will be a major trend at this show. According to the CEA, 47% of U.S. consumers say they want to watch digital video from the Internet on their home TVs and another 29% want to access other Internet content the same way.

In addition to NBC, Sony Pictures Television will be on hand to showcase its new products and initiatives. Details are scarce, but the company is enlist- continued on >>p32

from >>p31

ing celebrity muscle to make its point, with appearances and live performances from Jerry Seinfeld, Tony Bennett, Drew Carey, Alex Trebek and Vanna White.

Expect to see a lot of news about home media servers, wireless adapters and more. Other products to look for include Sirius Satellite Radio's new Stiletto 2 wireless satellite radio receiver with time-shifting capabilities.

Also look for increased effort to bring MP3 music into the one place where people listen to music the most: their cars. Representatives from BMW, Panasonic, Microsoft and others have joined together for a special in-car "infotainment" seminar on the last day of the show.

Meanwhile, Monster Cable will pull out another big-name artist to headline its retailer of the year award ceremony. On deck—Mary J. Blige.

INTERFACE ACTION

In what is perhaps a sign that the market is maturing, there are also rumblings that this year's CES will focus much more on the user interface of all these devices.

The movement to date has been to get digital media devices from different manufacturers to work with one another. It wasn't so long ago that devices from Panasonic wouldn't work with peripherals from Sony.

Thankfully, those interoperability issues have been resolved, but users still find it frustrating to use many of these advanced digital entertainment products because they're just too confusing.

At a CES preview event last November, vendors showcased a number of products designed to streamline the digital media management process. Several companies are showing off new remote controls designed to more easily sort through all the content stored on the PC as well as what is available online and on traditional TV networks.

Some of these look like a cross between a traditional remote control and a computer mouse. Others feature a custom onscreen interface that combines a typical digital cable guide with access to other content like photos, music and video available via the PC.

One company to keep an eye on is Digeo, which is introducing the PC version of its Moxi TV platform. The Moxi system is a digital video recorder that took CES by storm several years ago and is offered by various cable operators.

The PC software allows anyone with a Windows XP computer and TV tuner card to record and play TV content from their PCs, without requiring the Windows Media Center Edition. The software is aimed at a more mainstream user and features the intuitive Moxi Menu, which makes it easy to navigate through reams of content that includes music and photos.

GREEN GADGETS

The tech industry is not known for its environmental bona fides, and neither is the conference business. But CES is trying to dispel that view with its biggest green initiative yet.

Conference organizers have teamed up with Carbonfund.org to offset its carbon footprint with various credits and other eco-friendly practices.

For instance, 75% of the food containers distributed at the show will be fully biodegradable. It will also recycle all the light bulbs, batteries and other electronic gear rather than throw them into landfills. The main hall show floor will feature recycled carpet.

More overt is a CES TechZone display area designed to show how the electronics industry is striving to become more environmentally friendly and showcasing a variety of green gadgets.

CES members are gradually adopting better environmental practices in their products by reducing or eliminating such hazardous chemicals from their products as lead, cadmium and mercury.

All the efforts are part of CEA's MyGreenElectronics.org program.

SOUND QUALITY

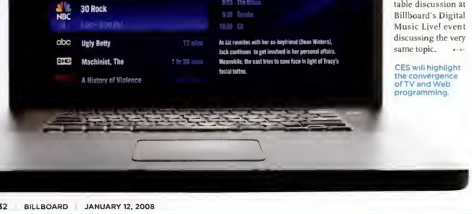
For the last few years, the Recording Academy's Producers & Engineers Wing has used CES to highlight the need for better sound quality in digital files.

While MP3s are enormously convenient from a distribution perspective, the compressed files often hide the effort put into creating a richer and fuller sound in the studio.

The organization will again gather a delegation of about 20 engineers who will attend the conference for the purpose of discovering promising new technologies and services.

"It's an important show to attend, not only to identify trends but to make contact with the people who set the trends in the products we'll be seeing throughout the rest of the year," Producers & Engineers Wing executive director Maureen Droney says. "It's such an interesting time: Musical artists, producers and engineers have new tools to push the envelope of sound quality so that it's better than ever, but in large part consumers aren't getting to experience the results. That's going to change as our digital delivery systems mature."

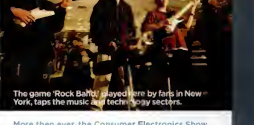
Additionally, the group will form the basis of a round-table discussion at Billboard's Digital Music Live! event discussing the very same topic. •••



CES will highlight the convergence of TV and Web programming.

DIGITAL MUSIC LIVE!

Billboard, CES Team Up For Exclusive Program



The game "Rock Band" is played here by fans in New York, taps the music and technology sectors.

More then ever, the Consumer Electronics Show taking place Jan. 7-10 in Las Vegas is hoping to attract the entertainment industry to the conference, as issues of content rights vs. digital capabilities continue to rock the media world.

For the first time, Billboard has teamed with CES to develop the exclusive digital music programming for the conference: Digital Music Live!

This one-day event on Jan. 9 will explore how technology is affecting every aspect of the music industry, offering attendees a truly immersive digital entertainment experience.

Digital Music Live! will feature top-level representatives from the music industry, such as music managers, touring agents, record label executives, publishers and artists discussing what digital means to them, how they're using today's technologies and what they'd like to see more of.

While it's easy for the voice and concerns of the music industry to get lost amid the cacophony of the CES show floor, Digital Music Live! is designed to provide an intimate, focused environment where the music and tech industries can come together to find common ground.

The event's agenda will focus on all areas where music and digital come together, from MP3 players and mobile phones to social networks and videogames.

Highlights of the program include:

- An exploration of "Managing in the Digital Age," with a one-on-one keynote interview with Aware Records' Greg Latterman, conducted by Billboard group editorial director Tamara Conniff.
- A presentation by Live Nation Digital president Bryan Perez of the potential for Live Nation to transform itself into a source for recorded music as well as live events, as illustrated by the company's recent success in luring Madonna away from Warner Music Group. Perez will outline how the nation's largest events company is tapping digital technologies to compete on this new playing field.
- A keynote talk by Don Was, In which the renowned producer/musician will discuss how he's using the Internet as a platform for creating and distributing new music through his involvement in My Damn Channel.
- An analysis of what the breakout success of the "Guitar Hero" and "Rock Band" franchises mean for the future relationship between the music and videogame industries, featuring presentations from Electronic Arts and Activision Blizzard, the two largest videogame companies. •••

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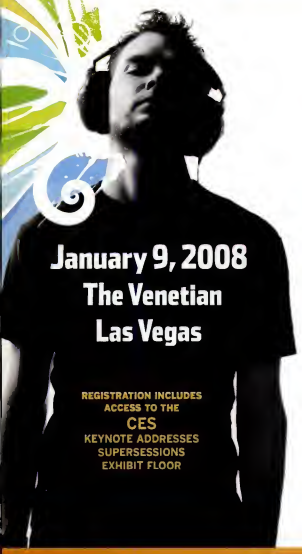
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R&B BY GAIL MITCHELL

The 'Love' Revolution

DeVaughn Aims For R&B Elite On Sophomore Album

Raheem DeVaughn may be a newly minted Grammy Award nominee, but he still considers himself an underdog.

"I enjoy being slept on," he says during a recent soundcheck break in his native Washington, D.C. "It's like being on the verge of a cult movement. But making the underground-to-aboveground transition is cool. The best thing I can do is stay on the road and build a grass-roots following. I'm constantly about building my brand."

That perseverance underscores DeVaughn's Grammy nod for best male R&B vocal performance for "Woman." It's the lead single from his second Jive album, "Love Behind the Melody" (Jan. 15). Peaking at No. 34 on Billboard's Hot R&B/Hip-Hop Songs chart, this laid-back yet potent anthem of respect also signals growing career momentum.

"Woman" is DeVaughn's highest Hot R&B/Hip-Hop Songs showing, besting "Guess Who Loves You More" (No. 38) and "You" (No. 53). Both songs are from his 2005 Jive debut, "The Love Experience." Netting sales of 224,000, according to Nielsen SoundScan, the album reached No. 9 on Top R&B/Hip-Hop Albums and No. 46 on the Billboard 200.

While "Love Behind the Melody" expands on the relationship themes of "Experience," substantive lyrical messages and strong melodies remain DeVaughn's forte. That's evident on "Woman," produced by Chucky Thompson. Additional tracks, like heat-seeking ballad "Mo Better" (produced by newcomer Jack Splash) and the atmospheric "Marathon" featuring Floetry, call to mind another soulful D.C. native, Marvin Gaye.

However, as with Gaye, love ballads aren't the only thing on DeVaughn's mind. Hooking up for the first time with Scott Storch, he shifts into midtempo on "Energy" featuring Out-Kast's Big Boi.

"This album definitely shows more of my R&B side as well as my growth as an artist, writer and producer," says DeVaughn, who calls himself an "R&B hippie" for fusing a rock, guitar-driven vibe with his old-school leanings.

"I don't just make music for one audience," he continues. "I'm constantly trying to create timeless music that many people can gravitate to."

It was DeVaughn's mellow singing voice on a demo that caught manager Jerry Vines' undivided attention. They met in a studio where Vines was seeking new songs by local songwriter/producers for a project with R&B group Dru Hill.

"I knew Raheem could write," says Vines, of Washington, D.C.-based 1228 Management. "But I didn't know he could sing until he sang that demo."

After signing with Jive, another challenge remained, however: breaking an R&B artist in a music world dominated by hip-hop.

"Raheem's whole thing is live music," Vines says. "At first the label didn't know what to do with him. But I understood his live aspect, so we grinded it out at coffeehouses and little spots to build a fan base for his live shows."

Jive urban marketing VP Lisa Cambridge-Mitchell says the label now has a keener understanding of DeVaughn the artist and his potential.

"Beyond his talent, his strong draw is his live performance—a lane not many artists can survive in right now," she says. "It's also not about the first week. It's about the next 18 months, getting him in front of as many people as possible. Raheem has the opportunity to be an artist who makes a difference. Our end goal is to make him iconic."

DeVaughn will face some of his biggest audiences when he opens for Jill Scott on her U.S. winter tour. Looking further down the brand-building road, Vines says he is shopping a DeVaughn-hosted radio show tied to his underground mixtape/live performance roots.

"The show would give DeVaughn the chance to reach back where he started and expose records by artists who are trying to make it to the mainstream like he did," Vines says.

With second single "Customer" in the wings, DeVaughn remains a veritable music machine. He's 14 songs deep into another album, a socially conscious-themed effort he calls "The Love & War Masterpeace." He hopes to release that around election time, followed by a Christmas album for which he's already recorded one song.

"Where music is at right now, you have to work a lot harder," he says. "It is what you make it."

SARAH A. FRIEDMAN

LATEST BUZZ

>>>LEAKY PIPES
With his next album, "Tha Carter III," not due until February via Cash Money/Universal, Lil Wayne snuck out a five-song digital EP on Christmas, dubbed "The Leak." Several weeks ago, Lil Wayne told billboard.com he was pushing "Tha Carter III" from Dec. 18 to February due to widespread leaks, including "Gossip," which appears on the digital EP. "The Leak" is available from Amazon, iTunes and Rhapsody.

>>>DWELE DIGS IN
Dwele is eyeing a late-March release for his third album, which will be released by Koch. The Detroit R&B vocalist (real name Andwele Gardner) has been working with producers Knox and G-One, with the latter guesting on the track "I'm Cheating." The Detroit rap group Slum Village will appear on the album, and Dwele says he's also reached out to Kanye West after appearing on "Flashing Lights" from West's latest album, "Graduation."

>>>OFF THE ROAD
Big & Rich's upcoming and first Canadian tour will likely be the genre-bending duo's last for a while. The long-lasting effects of a car accident involving a drunk driver a few years ago will sideline the duo's Big Kenny Alphin for at least half of 2008. According to partner John Rich, Alphin is still feeling the effects of the accident, which resulted in a vertebrae being removed from his spinal cord during surgery.

>>>BEHIND THE LENS
Madonna's directorial debut as well as indie films featuring such stars as Ben Kingsley and Moritz Bleibtreu will be among the 50 films in the Berlin International Film Festival's art house sidebar Panorama. Madonna's film, "Filth and Wisdom," stars Stephen Graham, Richard E. Grant and Eugene Hutz, the frontman for gypsy punk band Gogol Bordello.

Reporting by Hillary Crosley, Bonnie J. Gordon, Gary Graff and Ken Tucker.

ROCK BY MICHAEL D. AYERS

Under New MGMT

Columbia's Space Rock Discovery Takes Flight

For Andrew VanWyngarden and Ben Goldwasser, the duo who comprise New York's MGMT, becoming one of the most buzzed-about bands during the 2007 CMJ Music Marathon wasn't quite what they were after.

Up until that point, they had avoided the blog-driven chatter that can turn a band into an overnight sensation during industry showcases like CMJ and South by Southwest.

That's because MGMT actually had a deal fall in its lap 11 months prior, the old-fashioned way: band makes EP, intern passes EP around the Columbia Records office, Columbia contacts band.

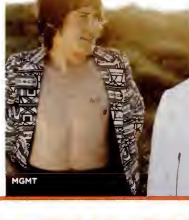
"We went into the meeting, and we were jackasses," Goldwasser recalls. "We had no interest in getting signed, but at some point we got really into being on Columbia."

Navigating the fickle world of backlash was something MGMT has also been conscious of as part of the decision to begin its career with Columbia.

"We wanted to try to make a good major label album," VanWyngarden says. "It's kind of an obstacle we're facing, but we like that. Everybody now is on an indie label, so we're being different by being on a major."

MGMT's debut, "Oracular Spectacular," is also a different animal for Columbia, which releases it physically Jan. 22. (A quiet digital release in October has shifted 1,000 units, according to Nielsen SoundScan.)

A&R manager Maureen Kenny explains her initial pitch around the office: "I presented it as, 'I don't know what this is, I don't know where this belongs, but I can't stop listening to it.' " Indeed, "Oracular" is tough to classify because it combines the band's early days of elec-


MGMT

tro-pop laptop experimentation in Wesleyan University dorm rooms with more polished psychedelic rock.

The result is 10 songs in the vein of the Flaming Lips, Mercury Rev and early Pink Floyd. VanWyngarden and Goldwasser played a host of instruments on the album, and with the assistance of Lips/Rev producer Dave Fridmann, created a sound that feels like something much larger than just a two-piece band.

Columbia is carefully considering marketing options in hopes of avoiding oversaturation. "Overall, I'd much rather go slow than push too fast," director of marketing Nina Webb says. As such, there are unique promotional items like custom shoelaces, and a 3-D, interactive Web site to attract the eyeballs of curious fans.

But MGMT may not remain a word-of-mouth group much longer. Music has been licensed for TV and such films as Kevin Spacey's upcoming "21," and the act is also gaining a reputation for a stellar live show with an expanded five-piece band.

Those chops will be put to the test on a two-month tour with recent buzz subject Yeasayer, beginning Jan. 16 in Washington, D.C. •••

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> HAIL TO THE KING

France may have been a republic since 1792, but as 2007 ended, its King was back on his throne. Veteran rock'n'roller Johnny Hallyday, often described as the French Elvis, finished the year atop the SNEP/IFOP album chart with "Le Coeur d'un Homme," his first studio set for Warner Music France following an acrimonious departure from Universal Music France.

The new album was released Nov. 12 in France, Belgium and Switzerland and sold 108,000 copies domestically in its first week, according to Warner CEO Thierry Chassagne, who predicts French sales will ultimately pass the 800,000 mark.

"Le Coeur" is a blues album, something Hallyday has long spoken about recording. "Johnny never sang before in the way he does on this record," Chassagne says. "He just feels good with this repertoire."

Hallyday did not write any of the album's 13 songs, which are all French-language except "I Am the Blues," co-written by Bono and Simon Carmody of defunct Irish band Golden Horde.

In spring 2007, Hallyday completed a 120-date tour of France, Belgium and Switzerland, booked through iMC. However, in December the artist announced his retirement from touring live on French TV.

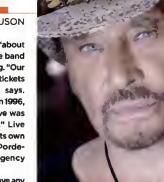
—Aymeric Pichevin

>>> SUPER SUBSONICA

Legend has it that bands signed to indie labels enjoy greater freedom—artistic and otherwise. Yet the members of Italian electronic rock act Subsonica, whose eighth album "L'Eclissi" (Virgin EMI) hit the FIMI chart at No. 5 one week after its Nov. 23 release, beg to differ. "We used to be with indie label Mescal. It also ran our publishing and touring, and things got a little claustrophobic at times," founding member/guitarist Max Casacci says. "Ironically, we feel more independent now we're with a major."

Casacci adds that Subsonica albums usually sell "about 100,000 units," but the band relies heavily on touring. "Our last tour sold 350,000 tickets over 50 dates," he says. "When we started out in 1996, we realized playing live was what we were about." Live bookings are through its own Lo Sai company and Pordenone, Italy-based agency Indipendente.

Virgin/EMI doesn't have any current overseas plans for Subsonica. The band's publishing is through Lo Sai/EMI Music Publishing Italy/S4/BMG Ricordi. *— Mark Worden*


HALLYDAY

>>> CLEAR CONSCIENCE

Slightly more than a year after she began writing and performing, 23-year-old British singer/songwriter Remi Nicole released her debut album, "My Conscience and I" (Island/Universal), Dec. 3 in the United Kingdom. She's the latest in a string of female singer/songwriters to join the Universal fold, following Kate Nash, Amy Macdonald, Duffy and Amy Winehouse—who Nicole was supporting on her recent ill-fated U.K. tour.

Discussing the record with the same frank honesty that characterizes her lyrics, the EMI Music Publishing signing admits her concern that the United Kingdom is "heavily congested" with female singer/songwriters at present, resulting in a lack of exposure for her own guitar-based pop. "I don't think I'm getting much of a fair chance," she says.

But, while sales stand at 1,700, according to the Official U.K. Charts Co., Nicole's London-based manager Colin Lester of Wildlife Entertainment (Craig David, Travis) says he's taking the long view and intends to utilize Nicole's strengths as a live act to build on interest already expressed in Europe, Australia and Japan. A heavy touring schedule is planned for 2008, booked through London-based Helter Skelter. U.S. live dates are not currently set, although Lester hopes to organize February shows, booked through the William Morris Agency, ahead of a March album release.

—Richard Smirke

HUNT JENNIFER ETAS; HALLYDAY OLIVIER LANCHENON



POP BY MICHAEL D. AYERS

Onward And Upward

Goldfrapp Primed For Mainstream Breakthrough With Fourth Album

Alison Goldfrapp and Will Gregory, the duo who make up U.K. electronica act Goldfrapp, were burnt out.

Their 2005 Mute release, "Supernature," brought the group a wide range of commercial success, a Grammy Award nomination and numerous licensing deals, but it demanded a heavy touring schedule, including a U.K. festival run with Coldplay.

Chic cool has followed Goldfrapp for years now, its music resonating with the fashion industry and within gay communities, as well as drawing fans from both the indie rock and dance music worlds.

Three tracks from "Supernature" hit No. 1 on Billboard's Hot Dance Music/Club Play chart, and the album was nominated for the best electronic/dance album Grammy (it lost to Madonna's "Confessions on a Dance Floor").

But the group needed a new direction, one that would satisfy its desire to change things up. The result is "Seventh Tree," which arrives Feb. 26 via Mute.

"It was really nice sitting around with a couple of instruments and a voice and doing something polar opposite of the prolonged sound of 'Supernature,' " Goldfrapp recalls. "We wanted that space and warmth that we were missing."

Indeed, there's a much mellower, airy vibe on "Seventh Tree," although Goldfrapp's distinctive voice is as lush and shimmering as ever. There are moments that recall the languid strains of Air (opener "Clowns") and Zero 7 ("Cologne Cerrone Houdini"), and others that brim with accessible melodies ("Caravan Girl," first single "A&E").

Initially, the plan was to explore a more psychedelic sound, according to Goldfrapp. "We went out and bought some music labeled 'psychedelia,' " she says. "We took it back to the studio [but when] we listened to it, we thought, 'That's not what we mean at all.' I think we invented our own meaning for ["psychedelic"]: We wanted it to be joyous and positive."

Gregory says the pair kept bandying "psychedelic" about in order to "goad ourselves on. It conjures up something a little out of focus, a bit dreamy and a little bit, in a way, out of its mind."

Given the right circumstances, "Seventh Tree" has the potential to diversify Goldfrapp's fan base much like Feist did last year with "The Reminder," a notion that Mute sees as a distinct possibility.

"We believe this album can appeal to a slightly older audience and will be tailoring our marketing to that end," the label's director of marketing Nicole Blonder says. "We'll market to the gay community as always; they've been quite supportive in the past. We continue to eye the fashion lifestyle community for opportunities, and we expect visibility on blogs and major portals to be very high."

Mute has also enlisted media and marketing consulting firm Tsunami Entertainment to help secure licensing opportunities, which in the past have included Verizon, Diet Coke and a high-profile campaign with Target.

"We'll be pursuing one or two big [licensing] opportunities instead of lots of small licensing," Tsunami president Bruce Kirkland says. Blonder adds: "The key with Goldfrapp is to keep their aesthetic and credibility intact while expanding to a bigger audience. Partners we choose to work with have all of this in mind."

Beyond that, Kirkland says, "I think the springboard is a lot of visibility from the last record, and very critical vibe that they have in the fashionista world." He adds that the hope is to launch a 20- to 25-market North American tour in conjunction with an appearance at California's Coachella Valley Music & Arts Festival in late April.

Now, Goldfrapp's task at hand is to prepare the new material for the live setting, which will incorporate the act's trademark visuals.

"It becomes part of the whole language; the narrative," Goldfrapp says. "They all work together to build this picture of this world you are creating." ****

GOLDFRAPP: SHANE LIELSON, JONAS AND JACKSON: NICK GALELLA/WIREIMAGE.COM

Q Notes

QUINCY JONES

ThrillerTime

Remembering A Historic Recording, 25 Years Later

Michael Jackson's "Thriller" just celebrated its 25th anniversary. Isn't that a trip?

I've made three complete trips around the world in the last 18 months and at every club I visited, at peak hour, when they finish all the other things, they go and play "Thriller." I'm happy about it, but it startles me. Twenty five years—that's a long time for a record to still be a part of the everyday swinger's set.

Before we started on "Thriller," I was working on **Donna Summer's** second Geffen album. I thought it would take four months, but it went seven. In the middle of it, we took a break, and Jackson and I went to Tucson, Ariz., to **Paul McCartney's** house to do "The Girl Is Mine" because that was the only time he was in town. By the time I finished Summer's record, we only had eight weeks to do "Thriller." Sometimes that's better. You don't have time to sit there and get paralysis from analysis. You just go with your best instincts.



Below: QUINCY JONES, left, and MICHAEL JACKSON (out on the town in Los Angeles in April 1983) recorded "Thriller" in just eight weeks.

So we had three studios going at once and something going on every day and night. In the back room they were singing through cardboard pipes on "Billie Jean," and we had **Eddie Van Halen** in the other room, which was amazing.

I was begging Jackson for a black rock'n'roll song and he came up with "Beat It," which was crying out for **Van Halen**. **Vincent Price** was perfect casting for the rap on "Thriller." He's the personification of horror, and he did it in two takes because he's a serious pro.

If you listen to God's whispers, the whispers tell you what to do. Of course, none of it would have been possible without my A-Team: **Rod Temperton**, **Bruce Swedien**, **Jerry Hey**, **Greg Phillinganes** and everyone else that contributed. There's nothing better than creative collaboration. It was exciting because we were very adventuresome then and unafraid. I don't think anything like "Thriller" will ever happen again. Being involved in a record like that is a major, major gift from God. ****

Q Notes is a series of columns by Quincy Jones on music, the arts, the digital space and humanitarian outreach.



OUR MUSICAL REVIEW

This week, Billboard introduces a revamped music section, so that we can deliver even smarter, more responsive coverage across all genres and styles of music. For starters, we've expanded from one page to two our Happening Now coverage—featuring the most up-to-the-minute chart and music developments. We've added Quincy Jones' Q Notes, featuring the legendary producer's musings on music and digital entertainment; that feature will rotate weekly with Littie Steven's Garage Rock column. Our genre-based coverage will continue with even more reported pieces; to make room for this, we've removed the weekly columns to relaunch online, soon. In the meantime, readers looking for genre-specific news should hit billboard.biz, where we are expanding our commitment to 24/7 coverage.

ROCK BY CHRISTA TITUS

No. 1 With A 'Bullet'?

A Bona Fide U.K. Hit, Bullet For My Valentine Aims For A Piece Of The American Pie

The team behind metal band Bullet for My Valentine has a major resolution for 2008: Break the metal quintet in the United States with its new album, "Scream Aim Fire," due Jan. 29 on 20/20 Entertainment/Jive/Zomba.

"The hope is definitely that this album will take the band to the proverbial next level," Zomba Label Group senior director of marketing Dan Mackta says. "There's a number of potential radio singles. It's being worked and treated like a real priority."

U.S. rock stations immediately picked up the title track—now No. 34 on Billboard's Mainstream Rock chart—when it was released the week of Dec. 18. The album (arriving Jan. 28 internationally; 20/20 Entertainment/Sony BMG Music Entertainment will release it in most countries) is building upon the international foundation the Welsh band laid with its debut. "The Poison," which was released here in 2006. Mackta says the record has sold almost 1 million copies worldwide. According to Nielsen SoundScan, 358,000 of them were sold in the United States.

Bullet for My Valentine is a hero in the United Kingdom, having garnered the support of Kerrang and Q magazines, and sharing festival main stages with Metallica, Guns N' Roses and Iron Maiden. (BMG Label Group senior VP of international John Fleckenstein also cites Germany and Japan as strong markets.) The success followed the band across the pond on the strength of three North American tours and radio/video play for the songs "All These Things I Hate (Revolve Around Me)" and "Tears Don't Fall."

Fleckenstein feels BFMV has found its mark with its contemporary brand of music that harks back to the style of classic English metal and the group's ability to reach a crossover female audience. He says the label doesn't want to overemphasize the group's good looks – although the video for "Scream Aim Fire," has the camera linger on singer/guitarist Matt Tuck.

From a strategic perspective, the label set up a market-by-market plan overseas that plugged into the metal community, then determined when to bring the band in for live dates. "We'd figure a window to actually release the album and [work] the album from there, exposing people to other tracks and developing a local fan base. And from there it was repeat visits to markets that responded positively," Fleckenstein says. The band is managed by Rick Sales of Rick Sales Entertainment.

For BFMV, the chance to break in the United States is sweetened by Tuck's months-long recuperation from a tonsillectomy. He suggested hiring another singer, drummer Michael "Moose" Thomas recalls, saying, "We were like, 'No way.' . . . We just stuck through it, and he wanted to get another singer, but we wouldn't let him."

Overcoming the setback helps explain the vigor permeating "Scream Aim Fire." The band also had to contend with naysayers griping about its success. "I think this is more of a metal record," Thomas says, comparing this album to "The Poison." "We were fed up with people putting us in different categories, because we always thought we were a metal band. So we just wrote this album to shut up a lot of people.

"It's a lot more upbeat," he continues. "The tempos are quicker, the songs are more aggressive. We didn't want to do another album that sounded like 'The Poison,' but then we didn't want to go too far. We just wanted to beat what we've done before."

BFMV reunited with "The Poison" producer Colin Richardson for "Scream Aim Fire." There are guitars in abundance, even during so-called softer moments like arena-ready finale "Forever and Always" and "Hearts Burst Into Fire."

The atmosphere surrounding promotion of "Scream Aim Fire" has shifted in relation to the advance of the band's career. Mackta observes that when BFMV worked "The Poison," "they were pushing themselves and taking any break they could get and trying to bust through, get doors to open and walls to come down. This time, there's pull. People want them."



BULLET FOR MY VALENTINE

Mackta cites radio, video and online campaigns as the biggest components in working the record in the States, while Fleckenstein pegs the Internet as the linchpin for overseas. Official Web site bulletformyvalentine1.com is being redesigned, and the band shot webisodes and mobisodes to entice fans. Fleckenstein notes that close attention is being paid to MySpace U.K. since BFMV is consistently in the top three bands on the site, and there are plans to put together a streamed event online.

As always for a metal band, touring will be a major factor on both sides of the ocean. BFMV is now touring Europe, and it will coheadline 2008's Taste of Chaos bill with Atreyu and Avenged Sevenfold starting Feb. 29 in Denver. The band expects to stay on the road for the next two years; Scott Sokol of Pinnacle Entertainment handles that area.

NOWHEARTHIS

YOUR GUIDE TO UNSIGNED BANDS by Katie Hasty

>>> BANG CAMARO

Contact: Ralph Jaccodine, manager, rjaccodine@gmail.com

On any given night, there might be 18-25 members of Boston's Bang Camaro onstage during a show, with 15 consistent "lead singers" and a backing band with two lead guitarists, co-founders Alex Necochea and Bryn Bennett. The pair bonded over their love of "really bad music of the '80s," Bennett says, namely pop-centric hair metal like Mötley Crüe and Def Leppard.

Bang Camaro believes in two core values—catchy guitar riffs and memorable choruses—which is why it generally does away with superfluous elements like verses and bridges. Onstage, the crew is a haywire all-male choir, with minor pyrotechnics, fist pumps and hand claps and the occasional black eye all figuring into the mix.

Bang Camaro's "electric fire" ignited fans at Harmonix, the videogame manufacturer that recently added such tracks as "Push Push Lady Lightning" to the playlist on "Guitar Hero II" and "Rock Band." The Agency Group has also committed to booking the unsigned act and will launch its national tour starting with a Jan. 31 gig during a New York Titans pro lacrosse game at Madison Square Garden. While Bang Camaro has an album available for purchase, "we don't think it's necessary to be making full records anymore," Necochea says. " 'Guitar Hero' is the whole reason we can make our way out to L.A. and nearly sell out the Troubadour."



BANG CAMARO

>>> LINFINITY

Contact: Dylan Von Wagner, dylan@linfinity-music.com

He might be a self-described "late bloomer," but Dylan Von Wagner, aka Linfinity, has no shortage of ambition. When he wanted to improve his singing, he moved to London to take voice lessons. He self-financed his debut album, "A Manual for Free Living," with producer Kevin McMahon (the Waikmen, the Mooney Suzuki) by asking credit card companies for huge limits. When he was told he'd be taken more seriously by labels if he constructed a full backing band for gigs and touring, he recruited not just three but eight members, including string players.

Armed with a publishing contract with Bug/Windswept, lawyer Lisa Socransky and "crazy expensive" music videos for his first two singles "Compañero" and "Broken Glass," Von Wagner not only dreams big, he acts big.

Last August, the handsome songwriter released a sampler of tracks from his album "Installation" via Secretly Canadian, but the door is open to whatever label is game to take on the full-length—and maybe then some. Linfinity has plans for 10 albums, each volume taking on a different musical and/or lyrical theme. "I don't want people to just hum the tunes, I want them to read into them," Von Wagner says of his eclectic, addictive tracks. "I'm a huge Pearl Jam fan, and have always admired how they did their 'bootleg' live series. It sounded different every time."

>>> CASSETTES WON'T LISTEN

Contact: Jason Drake, info@cassettesworelisten.com

Jason Drake is the director of marketing at hip-hop indie Definitive Jux, but in his spare time, he's making electronic pop gems with a lo-fi rock bent under the moniker Cassettes Won't Listen.

Armed with his knowledge of the inner workings of the industry, Drake has self-released three digital-only EPs within the last couple of years—including a fun and quirky covers record of indie rock songs from the '90s—with great success. His name has showed up everywhere from PerezHilton.com to the front page of MySpace, with praise also for his remixes of such artists as El-P, Midlake, Aesop Rock and Dr. Octagon. "What started as small turned into an avalanche of good words," the Glendale, Calif., native says of the development.

A seven-song EP, "Small-Time Machine," due March 11, will be Cassettes Won't Listen's first physical release, distributor pending, and the predecessor to his first full-length set, which he hopes will find the right label home. "I have yet to go on a major national tour . . . I've learned that I haven't really needed to yet."

BULLET FOR MY VALENTINE: CHRISTINA RADISH

THE BILLBOARD REVIEWS

ALBUMS

WORLD

LADYSMITH BLACK MAMBAZO

Ilembe: Honoring Shaka Zulu

Producer: *Joseph Shabalala Heads Up*

Release Date: *Jan. 15*

Ladysmith Black Mambazo embarks on an extensive U.S. tour this month, and it does so with a stirring new album in hand. As the title indicates, Ladysmith guiding light Joseph Shabalala and his seven a cappella comrades have created a group of tunes in tribute to the spirit of South African icon Shaka Zulu, the first king of the Zulu nation. The songs are not about Zulu himself; rather, they offer words of encouragement to their fellow men and women. "Asekhon' Amatshitshi," for instance, praises young women who preserve their virginity, while "Umori Usuk' Eswen" warns of the pitfall of jealousy. "This Is the Way We Do" is an inspired spiritual number—gospel music Ladysmith style. The magic here, as always, is the glorious vibe of amazing a cappella vocals that are uniquely Ladysmith Black Mambazo.—*PVV*

ROCK

RIVERS CUOMO

Alone: The Home Recordings of Rivers Cuomo

Producer: *Rivers Cuomo Gaffen*

Release Date: *Dec. 18*

Weezer is given to long stretches of hiatus, but frontman/Harvard alumnus Rivers Cuomo remains a prolific songwriter and demo-maker. Prefacing a new band album expected this year, Cuomo gathered some of what's said to be hundreds of unreleased recordings into this elaborately annotated compendium, stretching from before Weezer's 1994 debut to 2004's "I Was Made for You," the most fully realized of these 18 tracks. The project is, by nature, an indulgence, but fans of Cuomo and Weezer will gleefully dig into the slower and clunkier (but wholly familiar) demo version of "Buddy Holly," covers of Dion's "Little Diane" (recorded with Sloan), Ice Cube's "The Bomb," a then-unknown Gregg Alexander's "The World We Love So Much" and five tunes slated for "Songs From the Black Hole," the abandoned conceptual follow-up to Weezer's debut album. Like Cuomo himself, "Alone" is quirky, but also an intriguing glimpse into one artist's creative process.—*GG*

AMANDA SHAW



Pretty Runs Out

Producer: *Scott Billington Rounder*

Release Date: *Jan. 8*

Teenage New Orleans fiddle prodigy and sometime Disney actress Amanda Shaw shows no interest in stodgy roots purism, and good for her. She covered the Ramones, the Clash and Hank Williams on her super-cute self-released 2004 album "I'm Not a Bubble Gum Pop Princess," and her nationally distributed debut is just as adventurous. She interprets Jack Johnson and Diana Warren, and tries out wobbly bilingual bayou R&B ("Chirmolito"), go-go-beat brass-band playground chants ("Brick Wall"), spiteful powar-chord blues ("Woulda Coulda Shoulda"), pub-rocked teen/pop new wave (the title cut, about how nobody stays beautiful forever) and borderline goth hard rock (eerie breakup-song closer "Easy on Your Way Out," built on a spaciously swinging Led Zeppelin rhythm and a Celtic break). Her specialty, though, is more traditionally jiggy barn dances and Cajun two-steps, with a feeling forward motion all their own. And the sweet-16 roughness of her vocal twang could pass for Rachel Sweet in 1979.—*CE*

KATE NASH



Made of Bricks

Producer: *Paul Epworth Fiction/Geffen*

Release Date: *Jan. 8*

Kate Nash opens her debut album by cooing "I like to play" over gauzy loops and burps. It's an apt introduction to a playful, wickedly clever set of songs that helped "Mada of Bricks" debut at No. 1 in the United Kingdom and earn Nash ubiquitous salutations as the next Lily Allen. Her style does resemble Allen's light melodic touch and frank lyricism, albeit with a slightly broader emotional range and a subtly textural musical approach built around piano and incorporating wall-deployed touches of guitars, strings and the occasional synthesizer. "Foundations," "Mouthwash" and "Dickhead"—which is as plain-spoken as its title—establish her mansmashing credentials, but "Birds," "Nicest Thing" and "Pumpkin Soup" open a keyhole to the vulnerable romantic beneath them. Toward the end of the 12-song set, she imparts that "I wish I was your favorite girl." And with "Made of Bricks," she may just get what she craves.—*GG*

DAMIEN RICE

Live at Fingerprints—Warts and All

Producer: *none listed Think Indie*

Release Date: *Oct. 23*

Irish singer/songwriter Damien Rice is always a captivating performer, so a live offering holds a lot of potential. Sadly, this in-store set, recorded in November 2006 at Fingerprints in Long Beach, Calif., is a short and bitter-sweet album that presents only a cursory glance at what Rice is capable of. That said, there's a sincere, in-the-room feel to "Cannonball," which pairs delicate strumming with Rice's fragile vocals, as well as "Volcano" and the hauntingly beautiful "Grey Room." Others, such as "Coconut Skins," don't quite capture the spirit of the original, and while the stripped-down, keyboard-led "Rootless Tree" lacks the aggression of the album version, it doesn't quite make up for it in intimacy. No doubt, Rice puts on amazing live shows, and the songs on this album are nonetheless superb. One just can't help but wish for more.—*JM*

COUNTRY

RHONDA VINCENT

Good Thing Going

Producers: *Darrin Vincent, Rhonda Vincent Rounder*

Release Date: *Jan. 8*

While seemingly counterproductive to walk away from a burgeoning country career to drive full-tilt into bluegrass, dynamic singer/mandolinist Rhonda Vincent succeeded in not only discovering her true calling (she has been crowned top bluegrass vocalist seven years in a row) but also revitalizing the trad genre. On her seventh picking-bowing-plucking-chopping-harmonizing feast, she leads a crack band of instrumentalists, including fiddle star Stuart Duncan and flat-picking guitar ace Bryan Sutton, in a 12-song collection that runs the gamut from breakdowns to country swing to balladic waltz. She delivers five originals, including two intoxicating kickers and the dobro-spiced "I Give All My Love to You," featuring a Russell Moore duet. Also guesting are mandolinist Jesse Reynolds on a buoyant three-part harmony update of the classic Jim & Jesse tune "Just One of a Kind" and Keith Urban singing harmony on traditional ballad "The Water Is Wide."—*DO*

JAZZ

ELIANE ELIAS

Something for You: Eliane Elias Plays and Sings Bill Evans

Producer: *Eliane Elias Blue Note*

Release Date: *Jan. 15*

Brazilian pianist/vocalist Eliane Elias returns to Blue Note after a seven-year hiatus with this wonderful tribute to Bill Evans. Elias cut 16 tunes backed by husband/bassist Marc Johnson and drummer Joey Baron, and the variety of interpretive approaches assayed by Elias and her collaborators is, in itself, a highlight. Some are terrific trio instrumentals, such as "You and the Night and the Music," "Five" and "Blue in Green," while solo efforts "I Love My Wife" and "For Nenette" highlight Elias' keyboard virtuosity. She delivers several vocal performances, including a lovely rendition of "Here Is Something for You," a wholly simpatico "Minha" (one of the only Brazilian songs Evans performed) and a very cool cover of "Detour Ahead."—*PVV*

CHRISTIAN

MATTHEW WEST

Somethin' to Say

Producers: *Brown Bannister, Ed Cash, Chris Stevens Sparrow*

Release Date: *Jan. 15*

Nashville-based singer/songwriter Matthew West has penned tunes for Rascal Flatts, Natalie Grant, Mendisa and Billy Ray Cyrus, but he saved the best for himself here. Ironically, he had written these songs and titled the album "Something to Say" before being sidelined with vocal problems. Fully recovered, he's back and sounds more compelling than ever. "You Are Everything" is off to a great start at Christian AC radio, while "The Motions" is a powerful song about living life with purpose and passion. "Save a Place for Me" is a gorgeous ballad that really demonstrates the warmth and personality in West's voice, and "Moment of Truth" explores a life in turmoil, wrestling with a crisis of faith. West does indeed have something to say, and listeners will find themselves moved by his revelations.—*DEP*

POP

VARIOUS ARTISTS

Def Jam Sessions Vol. 1

Producers: *various Def Jam*

Release Date: *Dec. 18*

The concept is intriguing: a collection featuring outtakes or rarities associated with hit albums from such Def Jam stars as Nas, Ne-Yo, Bobby Valentino, Method Man and Rihanna. But beyond Rihanna's "Cry," which is a nice complement to "Unfaithful," the

MARAH



Angels of Destruction

Producer: *none listed Yep Roc*

Release Date: *Jan. 8*

Despite being billed as a post-rehab collection about redemption, there is a thread of glorious, edge-of-the-world chaos running through Marah's sixth album. The Brooklyn-via-Philadelphia band has developed a reputation as a stellar live act, but its records are often hit-and-miss affairs. With this new collection, however, Marah manages to convey the manic energy that makes it such a great performer, and the result is its best album yet. Opener "Coughing Up Blood" sets the mood: The instruments whirl and collide while frontman David Bielanko sings about loss and joy. "Angels on a Passing Train" spins a yarn about being filled with raga while managing to sound upbeat and excited. The rest of the record is full of propulsive, twangy rockers that sound like early Bruce Springsteen or an unbuttoned, pumped-full-of-happy-pills Wilco. Sobering up and getting straight navar sounded like so much fun.—*CH*

THE BILLBOARD REVIEWS

there aren't many tracks here that would have appreciably improved their parent albums. In other words, they're satisfactory, but they aren't hits. Ne-Yo's "Spotlight" has a cute, flute-driven melody, while Nas' 2006 one-off "Where Y'All At" has a tasty chopped and looped hook. The more typical "Chirp Back" by Fabolous, featuring Bleu Davinci, samples the patience-testing, chirping Nextel phone sound. Diehard fans will enjoy these "Sessions," but the casual listener will demand the originals.—*HC*

SIA

Some People Have Real Problems
Producer: *Jimmy Hogarth Hear Music*
Release Date: *Jan. 8*

The latest album from this Australian art-pop chanteuse (and part-time Zero 7 collaborator) isn't quite the mellow coffeeshop outing its release through Starbucks' Hear Music might suggest. True, it does exchange much of the digital-age detailing of Sia's first two albums for a warm-and-fuzzy granola-jazz vibe that should soothe the spirit of any Norah Jones fan. (Don't be surprised if "Day Too Soon" ends up scoring the end credits of some upcoming Jennifer Garner flick.) But not unlike Feist on "The Reminder" last year, Sia still brings enough weird on "Some People" to satisfy old-school fans. On "Playground," for instance, she makes it clear that weapons aren't welcome at tea time over a thumping goth-soul groove, while "Academia" finds her trading trippy psychedelic-gospel harmonies with veteran oddball Beck.—*MW*

FOLK

MALCOLM HOLCOMBE

Gamblin' House
Producer: *Ray Kennedy Echo Mountain*
Release Date: *Jan. 15*

Few singer/songwriters hurl themselves into their music with the physical abandon that Malcolm Holcombe displays on his latest album. Beyond the gravel voice and high-intensity arrangements featuring his guitar, he moans, grunts, groans and smacks his lips, embellishing the brilliant songs of a mercurial spirit. Half the songs here sound like a train, whistling past your ears as Holcombe sings of slow love songs, flooded gambling emporiums, drunken madmen and, in "Cynthia Margaret," the solace of a long-sought soul mate. "My Old Radio" is a core tune for Americana formats, "You Don't Come to See Me Anymore" could be sung by vocalists from the Nashville he once fled. Rich in idiosyncratic epigrams with echoes ranging from Guy Clark to Bob Dylan, Holcombe (with "Jelly Roll" Johnson's everready harmonica adding emphasis) delivers elusive tales of a life that may not have always been wisely lived, but was always worth writing about.—*WR*

.com Additional reviews continue this week at **billboard.com**

- **Various artists, "Well Deep: Ten Years Of Big Dada Records"** (Big Dada)
- **Sir Richard Bishop, "Polytheistic Fragments"** (Drag City)

SINGLES

POP

MILEY CYRUS

See You Again (3:11)
Producers: *Destiny Hope Cyrus, Antonina Armato, Tim James*
Writers: *D. Cyrus, A. Armato, T. James*
Publishers: *various Hollywood*

Finally! With the nation's hottest tour and a No. 1 double-album with "Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus," top 40 gets with the program, offering meaningful airplay to the red-hot Disney star. Much like the Jonas Brothers before her, it remains baffling why radio—struggling to maintain relevance amid so many new media options—continues to come from behind, as pop culture phenomena combust in living color before programmers' eyes. "See You Again," from the Cyrus-credited disc, is a sassy, uptempo stinger that adds appealing youthful buzz to the airwaves—and yet Cyrus is as credible a vocalist as Hillary Duff or Avril Lavigne. Fans will revel in the lyric about a teen crush—"I feel I must have known you in another life, cause I felt a deep connection when you looked into my eyes, now I can't wait to see you again"—while Cyrus, who co-produced and co-wrote, at last adds the missing link to hit TV and movie acclaim. Alas, FM, better late than never.—*CT*

ASHLEE SIMPSON

Outta My Head (Ay Ya Ya) (3:37)
Producers: *Timbaland, King Logan, Jerome Harmon*
Writers: *A. Simpson, T. Mosley, Harris*
Publishers: *various Geffen*

Despite Ashlee Simpson's historic appeal to teens, ironically, "Outta My Head (Ay Ya Ya)" is likely to find greatest appeal among—of all demographics—baby boomers, who will find it reminiscent of Toni Basil's 1982 No. 1 "Mickey" or a catalog hit from Missing Persons. Meanwhile, a lot has changed since Simpson scored back-to-back No. 1 albums with 2004's "Autobiography" and 2005's "I Am Me." In a pop world where current leading ladies Rihanna and Amy Winehouse are credible vocal masters, can Simpson measure up? The first single from upcoming "Bittersweet World" is a fun little romp, but may have difficulty returning Simpson to top 40 favor. On the plus side, "Head" demonstrates producer Timbaland's evolution as a heimsman who is increasingly creative and adaptable.—*CT*

DANCE

SYLVIA TOSUN

Head Over Heels (4:22)
Producer: *Hilkka Malek*
Writers: *S. Tosun, J. Flanders, M. Malek*
Publishers: *Tosun, BMI; Jetadore, ASCAP; Malek, SESAC*
See ***Sun***

New York-based ingénue Sylvia Tosun graced Billboard's Hot Dance Club Play chart in 2006 with top 20 "Sanctuary" and top 10 "Sister Moon." The Juilliard-trained singer/songwriter is destined to reach the greatest heights yet with rapturous "Head Over Heels," which ignites the dancefloor with darts tossed in every imaginable bull's-eye. The Warren Rigg/Reed McGowan mixes are most effusive, with ecstatic beats, piano tinkles and hooky whooshes. Tosun remains front and center, with an inherent warmth as sumptuous as her vocal sensuality. Add hip, well-placed Middle Eastern frills and "Head Over Heels" has all the trimmings necessary to ascend to the top. For more, go to sylviatosun.com.—*CT*

TAYLOR SWIFT

Tears on My Guitar (remix) (3:22)
Producer: *Nathan Chapman*
Writer: *T. Swift*
Publisher: *not listed Big Machine*

Taylor Swift's metamorphosis during the past year from budding indie country artist to crossover sensation is the kind of success story that sounds more like a Lifetime movie than new-millennium reality. But anyone who has met this teen prodigy recognizes that she is not only an old-soul master of writing and singing, but also possesses gobs of the "It" magnetism that defines stardom. With her Grammy Award nod for best new artist, timing couldn't be better to match face with voice, via a pop remix of No. 2 country hit "Teardrops on My Guitar," found on the rerelease of her double-platinum self-titled debut disc. Gently guided by mandolin and acoustic guitars, the Swift-penned "Tears" laments fancying someone who is already spoken for. A beautiful mainstream intro to an artist whose rise is ably exemplified by her last name.—*CT*



CHRIS BROWN

With You (4:12)
Producer: *Stargate*
Writers: *J. Austin, R. Harmansen, M. Eriksen, E. Lind, A. Bjerklund*
Publishers: *various Jive/Zomba*

The third single from Chris Brown's second album "Exclusive" returns the 18-year-old to solid turf, following previous No. 1 "Kiss Kiss" featuring T-Pain. "With You" is downright sweet with its lyric of love and devotion: "Ooh, little cutie, when you talk to me, I swear the whole world stops/You're my sweetheart, and I'm so glad that you are mine." Production is appreciably free of distracting bells and whistles, offering a midtempo soulful jangle and appealing harmonic layers and echoes. Brown shows himself as a straight-up R&B singer with a melodic charm that will continue to sound fresh when the summer sun cuts through. Many of Brown's contemporaries could learn a lesson from "With You." This is the kind of song that aligns with the times of listeners' lives—and forges lasting careers.—*CT*

KATY PERRY

Ur So Gay (3:39)
Producer: *Greg Wells*
Writers: *K Perry, G. Wells*
Publishers: *When I'm Rich You'll Be My Bitch, ASCAP; Rocket Carousel/Art in the Fodder, BMI Capitol*

Katy Perry has a corkscrew wit. She's hung up on a guy who's not returning the favor. What better way to kiss-off than with a diss? "You don't eat meat, and drive electrical cars/ You're so indie rock it's almost an art, yawn/ SPF-45 just to stay alive/Ur so gay and you don't even like boys." The Los Angeles singer/songwriter likens herself to Lucille Ball's love child with Freddie Mercury—perhaps Mika's female counterpart? Blender and Teen People are already hip to the 22-year-old Perry (deliciously, the daughter of two pastors) and with major label support, including production credits on upcoming full-length from Glen Ballard, Dave Stewart and Butch Walker, "Ur So Gay" has all the potential to amuse the masses. A dance remix is ripe and ready for clubs—where gays are bound to embrace it—but top 40 programmers actually have an ace to fluff up the airwaves. "Gay" is just too good to play solitaire.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Hillary Crosley, Chuck Eddy, Deborah Evans Price, Gary Graff, Cortney Harding, Jill Menze, Dan Ouellette, Wayne Robins, Chuck Taylor, Phillip Van Vleck, Mikael Wood

PICK •: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

HIP-HOP BY MARIEL CONCEPCION

On Her Own

Trina Debuts High With Single Ladies' Anthem



Trina is notorious for her provocative, sex-filled lyrics, but it seems her mainstream fan base likes her best when she's engaging in less dirty talk and more personal chit chat.

Like 2005's relationship-driven, Kelly Rowland-assisted "Here We Go," which peaked at a career-best No. 8 on Billboard's Hot R&B/Hip-Hop Songs chart, her latest single about a troubled breakup is proving an early fan favorite.

"Single Again," from the Miami rapstress' Slip-N-Slide album "Still Da Baddest" (Feb. 12), is the top debut at No. 24 this week on Hot Rap Songs. It is also new at No. 71 on Hot R&B/Hip-Hop Songs.

"This album is uptempo, but it's also a little melodic, emotional and personal," Trina told Billboard last year. "I didn't want to be drowned out or sad, I just wanted to be happy and up-spirited, so I can show my fans Trina has really grown up."

"The songs selected for the album were tracks ladies needed to hear—about maturing and keeping focus," Slip-N-Slide president Ted Lucas adds.

With the idea that "Single Again" will be the 2008 single ladies' anthem, Slip-N-Slide will run ads on Internet dating sites and sponsor blind-date contests on radio stations across the country. Trina is also launching a radio and retail promo tour Jan. 10.

Continuing with the female empowerment theme, the second single will be "I Got a Thing for You," featuring Keyshia Cole, about a woman secure enough to declare her feelings to a love interest. Other guests on the set include Missy Elliott, Plies, Trick Daddy, Mya and Rick Ross. Jim Jonsin and J Rock are among the featured producers.

And for those fans who prefer the raunchiness for which Trina is well-known, there's "Look Back at Me" featuring Killer Mike. The street single, which references a sexual position, was released to DJs and radio this week.

"Her fans know she's rough and they like that," Lucas says. "So she's back with a little of that, but she's matured as well. That's why she's still the baddest." ••••

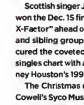
REASON TO 'BELIEVE': 'X-FACTOR' WINNERS RULE U.K. HOLIDAY CHARTS

The United Kingdom's festive charts had an undeniable "X-Factor" this year. The mass-audience TV talent search series accounted for the best sellers on both the singles and album surveys during the holiday period, with latest winner Leon Jackson joining 2006 victor Leona Lewis among the honors.

Scottish singer Jackson, who turned 19 Dec. 30, won the Dec. 15 final of the fourth season of "The X-Factor" ahead of Welsh tenor Rhydian Roberts and sibling group Same Difference. He then secured the coveted "Christmas No. 1" on the U.K. singles chart with a cover of Mariah Carey & Whitney Houston's 1998 ballad "When You Believe."

The Christmas double for series judge Simon Cowell's Syco Music was completed as labelmate Lewis continued to lead the album chart with her million-selling debut, "Spirit."

But while the show's finale polled a viewing audience of 12 million, there were signs of diminishing public enthusiasm for the resulting single. "When You Believe," released digitally within hours of Jackson's win but not physically until Dec. 19, sold 276,000 copies in its first week, according to the Official U.K. Charts Co.



That compares with 571,000 out of the box for Lewis' "A Moment Like This" a year earlier, and 742,000 for 2005 winner Shayne Ward's "That's My Goal."

Paul Quirk, partner at Quirk's Records in Ormskirk, Lancashire, was guardedly enthusiastic about Jackson's sales debut. "We were surprised when Leon won," Quirk says, "but his audience of teenage girls backed their votes up by buying the single. It hasn't sold as fast as Leona did [the previous] year, but singles in general were slower. We've been extremely busy with Leona's album."

—Paul Sexton

ROCK BY CORTNEY HARDING

TWO'S COMPANY

Paramore Snags Successive Spots On Modern Rock Tally

In 2007, many new artists entered the Modern Rock chart, but few managed to establish themselves like Paramore. This week, new single "Crush Crush Crush" climbs one slot to No. 16 on the tally, trading places with an earlier Paramore hit, "Misery Business." That cut is also a burgeoning crossover hit, and is No. 26 on the Billboard Hot 100 this week.

"When the album, "RIOT!," was released in June, we knew it was going to be a long development process," says Fueled by Ramen president John Janick, who released the set in conjunction with Atlantic. "Initially, we used the fact that they had such a strong fan base because of all their touring to sell the first single. The timing worked out so the band was on tour while we were shopping the song to radio, and we were able to invite programmers to sold-out shows and demonstrate that Paramore had a strong following."

"It didn't hurt" that the band was featured on MTV's "Discover and Download" series around the same time, Janick says. "We were able to capitalize on everything and just keep selling and growing the record." To date, "RIOT!" has sold 565,000 units in the United States, according to Nielsen SoundScan, and has shifted at least 12,500 copies per week for the last 27 weeks.

Janick says the plan for "Crush Crush Crush" is similar to the strategy employed for "Misery Business." "We want to get the song into the top 10 at Modern Rock and then use that success to sell it to pop radio," he says. "We have the video running on MTV right now, and the band will be doing quite a bit of touring in 2008."

Looking ahead, Janick hopes to shorten the five-month gap that came between the first two tracks with a third single is chosen. "We haven't reached a decision about what [that] will be, but we do plan on filming a video sometime in February," he says. ••••



PARAMORE: RYAN RUSSELL; JACKSON: DAVE HOGAN/GETTY IMAGES; TRINA: SOPHIA JONES/STRETNA

CHRISTIAN BY DEBORAH EVANS PRICE

Loud And Proud

Loss Of Voice Presages A Christian Hit For West

After switching record labels and successfully recovering from vocal chord surgery in 2007, Matthew West kicks off the new year with "Something to Say." Due Jan. 15, the project is West's first outing on Sparrow Records.

First single "You Are Everything" is off to a strong start on Billboard's Hot Christian Songs chart, where it leaps 16-5 this week.

Previously signed to Universal South Records by former label chiefs Tim DuBois and Tony Brown, West was the only Christian artist on the country label. He gained acclaim with two successful albums, "Happy" and "History," which were distributed to the mainstream by Universal and to the Christian market via a deal with EMI Christian Music Group (CMG).

"It was a bittersweet departure with Universal South because I'll always be grateful for them giving me the opportunity," West says, but adds that it will be less confusing now that he's represented by one label. "People didn't understand what label I was on. So now when anybody wants anything regarding me, they are going to one place."

The EMI CMG team, which distributes Sparrow, is happy to have him onboard. "Now we have him for both markets and full A&R involvement, as well as promotion and marketing," EMI CMG president Peter York says. "This is actually our first opportunity to fully invest our team and our system."

These days, West is just grateful to be singing again. Shortly after signing with Sparrow last spring, he went to the Vanderbilt Voice Center in Nashville and received devastating news. "All my plans came to a screeching halt," he recalls. "They told me I had to have surgery. I canceled everything [including] my recording sessions and shows."

He spent much of the spring and summer silent, on voice rest and communicating with a board and dry erase markers. Ironically, he'd already written the songs for his new album and titled it "Something to Say," before the change of events that left him unable to speak.

"Through that experience, I've come to love silence and realize if I'm not spending time alone with God and allowing him to do the talking, instead of me always talking, I'm not going to have anything worth saying through my music," he says.


WEST

West chronicled his experiences in a documentary, "Nothing to Say," which is being packaged with the CD for a special edition release that will be available Initially only at Family Christian Stores, on West's Web site and at shows. At select cities on an upcoming promo tour, West will screen the documentary, then perform a few songs.

Later in the year, West will hit the road with inspirational music stars tobyMac and Jeremy Camp.

"He sings the song of the common person who is struggling with life and faith and the realities of the world," York says. "Like any other great music, it sells itself and tends to find its audience. We're doing everything we can do to help that, but the biggest opportunity we have is that gift that he has to connect with people." ***

BACKSIDING FEARLESSLY

It's a hit, top to bottom.

After selling more than 120,000 singles in Germany, according to Polydor/Universal, Alex C featuring Y-Ass' "Du Hast den Schönsten Arsch der Welt" is being lined up for local-language versions in other key European markets in the early part of 2008.

The song—which translates as "You Have the Most Beautiful Ass in the World"—is "the first popdance song for years that's combined German lyrics with a retro Eurodance sound," says Tom Bohne, managing director of Universal Music Germany's domestic division.

The tongue-in-cheek number featuring female German R&B vocalist Y-Ass was written by Alex C (dance producer/musician Alex Christensen) with lyrics by fellow producer Peter Könemann, best-known for his work with veteran German rock singer Udo Lindenberg. The track is published by EMI Music Publishing.

After topping the charts in Germany and Austria, Universal released the German-language version of the single Nov. 23 in the Netherlands, but is hoping to broaden its appeal with English and French versions. "Translation into local languages gives it a big crossover chance via plays at clubs and parties," Bohne says.

Christensen broke through in 1991 with his U96 project and its hit dance version of the soundtrack to German war movie "Das Boot." In recent years, his production credits have appeared on releases by acts ranging from Tom Jones to 'N Sync and Sarah Brightman.

A new Alex C album, "Euphorie," is set for February release in Germany. —*Wolfgang Spahr*



3,699,000

HOLIDAY BY JONATHAN COHEN

GROBAN OBLITERATES SEASONAL ALBUM COMPETITION

When it came to holiday albums in 2007, there was Josh Groban, and then there was the rest of the world. Groban's "Noel" (143/Reprise/Warner Bros.) sold an astonishing 3.7 million copies in the United States, according to Nielsen SoundScan, making it the best seller of the year on any chart, much less Billboard's Top Holiday Albums. ¶ "Noel" achieved a number of milestones in just 12 weeks of release. Its sales total was higher than any other Christmas album in its first year of release since Nielsen SoundScan launched in 1991. Previously, the largest haul in a seasonal album's first year was 2.9 million for Kenny G's "Miracles—The Holiday Album" in 1994. ¶ Meanwhile, Groban's is the first to sell more than 1 million In Its first year since Clay Aiken's "Merry Christmas With Love" in 2004 and the first to surpass 2 million since Celine Dion's "These Are Special Times" in 1998 (2.7 million). ¶ Mannheim Steamroller's "Christmas Song" (American Gramaphone) is the runner-up for best seasonal seller in '07 with 737,000 units. Beyond such perennials as Trans-Siberian Orchestra and the Vince Guaraldi Trio, newcomers to the top 10 include Michael Bublé with the EP "Let It Snow" (released the same triumvirate of labels responsible for "Noel") and Toby Keith's second holiday album, "A Classic Christmas" (Show Dog Nashville). 7 Last year's best-selling Christmas album was Sarah McLachlan's "Wintersong" (Arista), which shifted 759,000 by the last week of December. ***

Additional reporting by Geoff Mayfield.





737,000

JOSH GROBAN
"Noel"
143/Reprise/Warner Bros.



378,000

MANNHEIM STEAMROLLER
"Christmas Song"
American Gramaphone



317,000

TRANS-SIBERIAN ORCHESTRA
"The Lost Christmas Eve"
Lava/Atl



298,000

MICHAEL BUBLÉ
"Let It Snow (EP)"
143/Reprise/Warner Bros.



284,000

VARIOUS ARTISTS
"Now That's What I Call Christmas! 3"
EMI/Universal/Concha/Sony BMG
Strategic Marketing Group/Sony Music



278,000

TOBY KEITH
"A Classic Christmas"
Show Dog Nashville



272,000

TRANS-SIBERIAN ORCHESTRA
"Christmas Eve and Other Stories"
Lava/Atl



256,000

CELTIC WOMAN
"A Christmas Celebration"
Manhattan/Blg



249,000

VARIOUS ARTISTS
"Starbucks: Joy (Ine Per"
EMI Special Markets/Starbucks

VINCE GUARALDI TRIO
"A Charlie Brown Christmas (Soundtrack)"
Fantasy/Concord

The top selling holiday albums of 2007 (Jan 1 through Dec 30). Holiday albums are Christmas, Hanukkah and Kwanzaa collections, including new releases and those issued in earlier years

SOURCE: Nielsen SoundScan

ALEX C & Y-ASS, MARCUS LIEBERENZ

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BUBBLE UP

Colbie Caillat is the first solo female to hit No. 1 on Adult Contemporary with a debut single since Vanessa Carlton's "A Thousand Miles" led in the Sept. 21, 2002, issue. Caillat's "Bubbly" moves 5-1 in its 22nd chart week, while her album "Coco" slips 17-10 on the Billboard 200.

'SCHOOL' MIX

"High School Musical 2: Non-Stop Dance Party" bows at No. 68 on the Billboard 200 and No. 6 on Top Kid Audio. The continuous-mix dance set, helmed by DJ/producer Jason Nevins, also zooms to No. 1 on Top Electronic Albums.

"A CHARLIE BROWN CHRISTMAS"



GOOD GRIEF

What 44-year-old set reaches No. 1 on Top Pop Catalog Albums for the first time? Vince Guaraldi Trio's 1965 set "A Charlie Brown Christmas," which, oddly, never led Top Holiday Albums nor Top Jazz Albums.

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Blige Gets Crown; Downloads Show Way To 'Juno'

The Queen of Hip-Hop Soul adds another jewel to her crown, as **Mary J. Blige** captures her fourth career No. 1 on the Billboard 200.

Blige ends up ruining the chart in the only week of 2007 when album sales beat those of the same week in the prior year.

With Santa Claus finishing his rounds early in the tracking week, momentum finally slows for **Josh Groban's** "Noel," which had a lock on the top slot for five weeks. That shift sets the stage for Blige's "Growing Pains" to take command of the big chart a week after it bowed at No. 1 on Hot R&B/Hip-Hop Albums.

Groban's Christmas set declines by 77%, the first time since its second chart week that "Noel" does not log a gain. That rolls him down to No. 3 (176,000 copies); a smaller erosion of 67% from Blige's opening sales moves her to first place (204,000).

The post-Christmas decline by **Alicia Keys'** "As I Am" is less severe than either Groban's or Blige's, shuffling her back to No. 2 (down 59%, 193,000).

Coming off the busiest shopping week of the year in the week that ended Dec. 23, there is no shame in a post-Christmas slide. Only two titles in the Billboard 200's top 50 manage any kind of increase: the film-fueled soundtrack to "Sweeney Todd: The Demon Barber of Fleet Street" (56-23, up 5%) and Greatest Gainer winner **Sara Bareilles** (98-45, up 19%).

Including chart bows, there are 15 gainers on the Billboard 200, which is actually more than we have seen the chart produce in some post-Christmas frames of years gone by.

Three of those gains belong to albums new to the list: Disney Channel variant "High School Musical 2: Non-Stop Dance Party" (No. 68, 22,000 copies), the "P.S. I Love You" soundtrack (No. 134, 10,000) and the physical release of **Radiohead's** "In Rainbows," which charts early due to street-date violations (No. 156, 9,000).

Among those 15 gainers are seven albums that re-enter the Billboard 200 (at Nos. 123, 168, 170, 182, 184, 191 and 196), a couple of them with increases of fewer than 100 units.

Meanwhile, with a Tuesday Christmas adding one more last-minute gift-shopping day than we had in the comparable frame of 2006, the last week of 2007 manages to be the only one of the year where album sales show an uptick over the same week of the prior year (see story, page 5, and Market Watch, this page). Aside from gift shopping, the growth is fed by album downloads gobbled up by consumers who found MP3 players under their Christmas trees.

Under most circumstances, a 2.4% improvement in comp-week sales would seem meager, but in the landscape of 2007, that bump looms as large as Mount Rushmore.

DOWNLOADS UP: Top Digital Albums reveals that digital track volume isn't the only evidence we just experienced another iPod Christmas (see story, page 6). In contrast to most of this issue's album charts, the digital list posts vigorous gains, with the biggest kid in the class being the soundtrack to indie-film charmer "Juno."



That album more than triples its prior-week sales as it pole vaults 8-1 (up 270%, 26,000) on Top Digital Albums. The soundtrack owns the chart's largest sum since the opening week of **Alicie Keys'** "As I Am," when that set moved 61,000 downloads.

"Juno" also enters Top Comprehensive Albums at No. 61, the same rank it would own on the Billboard 200 if digital-only albums qualified for that chart. Its current sales would merit the No. 8 spot on Top Soundtracks.

Physical copies of the "Juno" soundtrack hit stores Jan. 8, after which it will be eligible to appear on more Billboard charts.

All but two of the 15 titles on Top Digital Albums show gains, with "High School Musical 2" also tripling prior-week sales (No. 10, 9,000 downloads, up 202%).

More than doubling prior-week downloads are **Paramore's** "RIOT!" (No. 11, up 178%) and the "Hannah Montana 2" soundtrack (No. 15, up 165%), while **Colbie Caillat's** "Coco" and the DVD-infused "Once" soundtrack come within a millimeter of doubling their digital sales (Nos. 12 and 13, respectively). ●●●

CHART BEAT

>>It may not be polite to mention a woman's age, but civility goes out the window when it comes to chart feats. So Fred Bronson reveals that Yoko Ono is the oldest artist to ever have a No. 1 hit on the Hot Dance Club Play chart. The 74-year-old Ono is on top with "No, No, No," her third No. 1 hit on this tally.

>>Bronson also cites Carrie Underwood and Taylor Swift for jointly holding down the No. 1 spot on Hot Country Songs for seven weeks, the second-longest string by solo female artists in the 64-year history of this chart. Coincidentally, the record was set exactly 43 years ago this week. Who set it? The answer is in Chart Beat online.

Read Fred Bronson every week at billboard.com/fred.

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	14,513,000	1,920,000	42,926,000
Last Week	25,570,000	1,184,000	18,386,000
Change	-43.2%	62.2%	133.5%
This Week Last Year	14,169,000	1,281,000	30,122,000
Change	2.4%	49.9%	42.5%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)

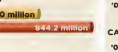


Year-To-Date

OVERALL UNIT SALES	2006	2007	CHANGE
Albums	588,153,000	500,544,000	-14.9%
Digital Tracks	581,952,000	844,153,000	45.1%
Store Singles	3,811,000	2,179,000	-42.8%
Total	1,173,916,000	1,346,876,000	14.7%
Albums w/TEA*	646,348,200	584,959,300	-9.5%

*Reflects track equivalent album sales. TEA is an album sales equivalent to one album sale.

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	$53,421,000	449,179,000	-18.8%
Digital	32,590,000	50,011,000	53.5%
Cassette	1,128,000	274,000	-75.7%
Other	1,014,000	1,080,000	6.5%

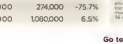
For week ending Dec. 30, 2007. Figures are rounded. Compiled from a sample sample of point-of-sale and track sales reports collected and provided by:

nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2006	2007	CHANGE
Current	363,926,000	306,397,000	-15.8%
Catalog	224,227,000	194,147,000	-13.4%
Deep Catalog	158,239,000	138,663,000	-12.4%

CURRENT ALBUM SALES



CATALOG ALBUM SALES

Nielsen SoundScan credits all current-only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200 however remain as current. Titles older than 18 months, including deep catalog (a subset of catalog for titles not more than 36 months

See Charts Legend for rules and explanations. 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY nielsen SoundScan

JAN 12 2008 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	2		2	**MARY J. BLIGE** MATRIARCH-GEFFEN 010313/IGA (13.98) ✦	Growing Pains		1
2	3	2	7	**ALICIA KEYS** MRK 211911*/RMG (18.98) ✦	As I Am	2	1
3	1	1	12	**JOSH GROBAN** 143/REPRISE 2[illegible]/WARNER BROS (18.98) ✦	Noel	4	1
4	8	4	8	**VARIOUS ARTISTS** EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 18785/CAPITOL (18.98)	NOW 26	■	3
5	10	12	8	**CHRIS BROWN** JIVE 52848/ZOMBA (18.98) ✦	Exclusive	■	4
6	4	3	9	**EAGLES** ERC 4500 EX (18.98)	Long Road Out Of Eden	3	1
7	12	10	8	**GARTH BROOKS** PEARL 213 /25.98 CD/DVD) ✦	The Ultimate Hits		3
8	8	8	82	**TAYLOR SWIFT** BIG MACHINE 128002 (18.98) ✦	Taylor Swift	2	3
9	5	7	27	**MILEY CYRUS** WALT DISNEY 001[illegible]/HOLLYWOOD 005488 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	1
10	17	17	24	**COLBIE CAILLAT** UNIVERSAL REPUBLIC 009216/UMRG (18.98)	Coco	■	5
11	7	9	10	**CARRIE UNDERWOOD** ARISTA ARISTA NASHVILLE 11223/RMG/SBN (18.98)	Carnival Ride	2	1
12	9	8	20	**SOUNDTRACK** WALT DISNEY 000651 (18.98)	High School Musical 2	2	1
13	10	14	7	**LED ZEPPELIN** SWAN SONG 313148/ATLANTIC (18.98) ✦	Mothership		7
14	15	–	8	**LUPE FIASCO** 151 & 15TH/ATLANTIC 368318/AG (18.98)	Lupe Fiasco's The Cool		14
15	13	13	14	**RASCAL FLATTS** LYRIC STREET 000394/HOLLYWOOD (18.98)	Still Feels Good	■	1
16	31	36	14	**KEYSHIA COLE** CONFIDENTIAL/IMAN/GEFFEN 000475*/IGA (13.98)	Just Like You	■	2
17	11	–	8	**JAHEIM** DIVINE MILL ATLANTIC 377532*/AG (18.98)	The Makings Of A Man		11
18	23	23	10	**ROBERT PLANT / ALISON KRAUSS** ROUNDER 619075* (18.98)	Raising Sand	●	2
19	19	20	82	**SUGARLAND** MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2	4
20	18	15	7	**CELINE DION** COLUMBIA 08[illegible]/SONY MUSIC (18.98) ✦	Taking Chances		3
21	26	29	13	**SOULJA BOY TELL'EM** [illegible]/DARK/INTERSCOPE 004962* IGA (13.98)	soulja boy tell em.com		4
22	20	18	21	**JONAS BROTHERS** HOLLYWOOD 000212 (18.98) ✦	Jonas Brothers	■	5
23	56	–	2	**SOUNDTRACK** NONESUCH 368522/WARNER BROS (29.98)	Sweeney Todd: The Demon Barber Of Fleet Street		23
24	27	27	82	**FERGIE** WILL I AM A&M INTERSCOPE 007490/IGA (13.98)	The Dutchess	3	2
25	45	54	28	**PARAMORE** FUELED BY RAMEN 158612*/AG (13.98)	RIOT!	●	15
26	43	40	8	**JAY-Z** ROC-A-FELLA/DEF JAM 010229* IDJMG (13.98)	American Gangster	■	1
27	29	11	3	**BOW WOW & OMARION** [illegible]/SONY MUSIC (11.98) ✦	Face Off		11
28	21	28	82	**DAUGHTRY** RCA [illegible]/RMG (18.98)	Daughtry	3	1
29	36	47	35	**LINKIN PARK** MACHINE SHOP 44472/WARNER BROS (18.98) ✦	Minutes To Midnight	2	1
30	46	80	10	**KANYE WEST** ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
31	49	49	9	**ONEREPUBLIC** MOSLEY/[illegible]/MARK/LUPE 010266/IGA (13.98)	Dreaming Out Loud		17
32	30	33	117	**NICKELBACK** ROADRUNNER 618[illegible] (19.98) ✦	All The Right Reasons	2	1
33	48	67	4	**SOUNDTRACK** FOX [illegible]/RADIO A TIE (16.98)	Alvin And The Chipmunks		32
34	41	53	9	**BRITNEY SPEARS** JIVE 19073/ZOMBA (18.98)	Blackout		2
35	22	24	15	**REBA MCENTIRE** MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets	■	1
36	52	18	3	**BIRDMAN** CASH MONEY/UNIVERSAL MOTOWN 010351*/UMRG (13.98)	5*Stunna		18
37	25	19	9	**ANDREA BOCELLI** [illegible] 4 [illegible]/UNIVERSAL CLASSICS GROUP (18.98) ✦	The Best Of Andrea Bocelli: Vivere		5
38	24	22	82	**SOUNDTRACK** WALT DISNEY 861698 (18.98) ✦	Hannah Montana	3	1
39	33	–	2	**KIRK FRANKLIN** FO YO SOUL/GOSPO CENTRIC 18772/ZOMBA (18.98)	The Fight Of My Life		33
40	28	26	6	**JORDIN SPARKS** [illegible]/ZOMBA (18.98)	Jordin Sparks		10
41	14	5	12	**MANNHEIM STEAMROLLER** [illegible]/[illegible]PHONE 1[illegible] (18.98) ✦	Christmas Song	■	5
42	32	35	6	**KEITH URBAN** CAPITOL NASHVILLE 07685 (18.98) ✦	Greatest Hits	●	11
43	54	56	7	**DANE COOK** COMEDY CENTRAL 0051 (16.98 CD/DVD) ✦	Rough Around The Edges: Live From Madison Square Garden		11
44	37	39	7	**JAMES TAYLOR** [illegible] (23.98 CD/DVD) ✦	One Man Band		17
45	98	118	13	GREATEST GAINER **SARA BAREILLES** EPIC 94821/SONY MUSIC (11.98)	Little Voice		45
46	51	62	32	**MAROON 5** A&M/OCTONE 009317*/IGA (18.98)	It Won't Be Soon Before Long	■	1
47	62	61	14	**FOO FIGHTERS** ROSWELL/RCA [illegible]*/RMG (18.98)	Echoes, Silence, Patience & Grace	●	3
48	40	48	12	**KID ROCK** TOP DOG/ATLANTIC 280556* AG (18.98)	Rock N Roll Jesus	●	1
49	35	41	15	**KENNY CHESNEY** BNA [illegible]/SBN (18.98)	Just Who I Am: Poets & Pirates	■	3
50	38	34	35	**MICHAEL BUBLE** 143/REPRISE 100313/WARNER BROS (18.98)	Call Me Irresponsible	■	1



Jay-Z benefits from a $9.99 sale tag at Best Buy as his album rises to No. 26 with a relatively small 22% drop.

With post-holiday sales down for nearly every title on the chart, those with the smallest declines, like Cole (down 32%) and Mario (down 38%) move up.

In the week after Christmas, teen-friendly titles gain chart traction while holiday and family fare decline. Paramore (down a small 16%) and Mannheim Steamroller (No. 41, down 76%) prove both tendencies.



At No. 71, Flyleaf's self-titled set zooms up the chart with a 27% gain after the act was featured in MTV's 52/52 campaign.



Thanks in part to the Dec. 11 reissue of the album with bonus tracks and a DVD, it has now sold 1.2 million—59% more than her last set, 2003's "Try This."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
51	53	43	28	**SOUNDTRACK** NEW LINE 39080 (18.98)	Hairspray	●	2
52	50	58	88	**JUSTIN TIMBERLAKE** JIVE 88082*/ZOMBA (18.98) ✦	FutureSex/LoveSounds	3	1
53	70	66	42	**AMY WINEHOUSE** UNIVERSAL REPUBLIC 008424*/UMRG (10.98)	Back To Black	■	8
54	72	85	29	**FEIST** CHERRYTREE POLYDOR/INTERSCOPE 008819* IGA (18.98)	The Reminder		18
55	78	79	28	**TIMBALAND** MOSLEY/BLACKGROUND/INTERSCOPE 008584*/IGA (13.98)	Timbaland Presents Shock Value	■	5
56	64	80	13	**J. HOLIDAY** MUSIC LINE 51[illegible]*/CAPITOL (12.98)	Back Of My Lac'		5
57	42	45	13	**BRUCE SPRINGSTEEN** COLUMBIA 1[illegible]/SONY MUSIC (18.98)	Magic	■	1
58	61	46	3	**VARIOUS ARTISTS** EMI SPECIAL MARKETS 10[illegible]/STARBUCKS (13.98)	Stockings By The Fire		34
59	57	63	13	**MATCHBOX TWENTY** MELISMA ATLANTIC 29[illegible]*/AG (18.98) ✦	Exile On Mainstream	●	3
60	39	31	163	**SOUNDTRACK** WALT DISNEY 861428 (12.98)	High School Musical	4	1
61	87	98	37	**BOYS LIKE GIRLS** COLUMBIA [illegible]/SONY MUSIC (11.98)	Boys Like Girls		55
62	34	38	3	**GEORGE STRAIT** MCA NASHVILLE [illegible]/UMGN (13.98)	22 More Hits		13
63	80	78	28	**RIHANNA** SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	■	2
64	94	82	4	**WYCLEF JEAN** [illegible]/YA FACE/COLUMBIA/10947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		29
65	55	59	111	**CARRIE UNDERWOOD** ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	2
66	104	99	16	**50 CENT** SHADY/AFTERMATH/INTERSCOPE 008931* IGA (13.98)	Curtis		2
67	74	21	3	**MARIO** 3RD STREET J 21598 RMG (18.98)	Go		21
68	HOT SHOT DEBUT		1	**VARIOUS ARTISTS** WALT DISNEY 001489 (18.98)	High School Musical 2: Non-Stop Dance Party		68
69	88	95	10	**SEETHER** WIND-UP [illegible] (18.98)	Finding Beauty In Negative Spaces		9
70	103	108	3	**AVENGED SEVENFOLD** HOPELESS 303804*/WARNER BROS (18.98)	Avenged Sevenfold		4
71	139	145	28	**FLYLEAF** A&M/OCTONE 850905/IGA (12.98) ✦	Flyleaf	●	57
72	73	74	37	**AVRIL LAVIGNE** RCA [illegible]/RMG (18.98) ✦	The Best Damn Thing	■	1
73	79	30	3	**THE-DREAM** RADIO KILLA/DEF JAM 009672* IDJMG (13.98)	Love/Hate		30
74	122	–	28	**SOUNDTRACK** CANVASBACK/SONY MUSIC SOUNDTRAX 10585/COLUMBIA (9.98) ✦	Once		60
75	89	87	7	**THE KILLERS** ISLAND 010226* IDJMG (13.98)	Sawdust		12
76	44	32	4	**BLAKE LEWIS** 19/ARISTA 19935 RMG (18.98)	Audio Day Dream		16
77	82	25	3	**WU-TANG CLAN** A/U LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		26
78	60	52	4	**TRACE ADKINS** CAPITOL NASHVILLE 16927 (18.98)	American Man: Greatest Hits Volume II		22
79	66	73	15	**PAUL POTTS** SYCO/COLUMBIA 1[illegible]/SONY MUSIC (18.98)	One Chance		21
80	47	50	3	**JOSH TURNER** MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	●	5
81	63	75	3	**GODSMACK** UNIVERSAL REPUBLIC 010296/UMRG (13.98 CD/DVD) ✦	Good Times, Bad Times...Ten Years Of Godsmack		25
82	86	89	83	**FINGER ELEVEN** WIND UP 13112 (18.98)	Them Vs. You Vs. Me		31
83	81	97	7	**GOO GOO DOLLS** WARNER BROS 144444 (17.98)	Greatest Hits Volume One The Singles		33
84	92	72	4	**SOUNDTRACK** WALT DISNEY [illegible] (18.98)	Enchanted		39
85	87	93	11	**SANTANA** ARISTA/LEGACY/COLUMBIA 06293/RMG (18.98)	Ultimate Santana		8
86	68	–	3	**SOUNDTRACK** WWE/COLUMBIA 21259/SONY MUSIC (14.98)	World Wrestling Entertainment Presents: Raw Greatest Hits: The Music		68
87	59	70	28	**BRAD PAISLEY** ARISTA NASHVILLE [illegible]/SBN (18.98)	5th Gear	●	3
88	181	146	7	PACE SETTER **VARIOUS ARTISTS** WALT DISNEY 000855 EA (8.98)	Disney's Holiday Celebration 2007		88
89	95	104	57	**JOSH GROBAN** 143/REPRISE 44[illegible]/WARNER BROS (18.98) ✦	Awake	■	2
90	77	86	76	**PINK** LAFACE 90320/ZOMBA (18.98) ✦	I'm Not Dead	■	6
91	71	69	29	**BON JOVI** MERCURY/ISLAND 008902/UMGN/IDJMG (13.98)	Lost Highway	■	1
92	58	71	14	**CHRIS BOTTI** COLUMBIA [illegible]/SONY MUSIC (15.98) ✦	Italia		27
93	114	121	81	**THREE DAYS GRACE** JIVE 52[illegible]/ZOMBA (18.98)	One-X	■	5
94	111	123	14	**JILL SCOTT** HIDDEN BEACH 00050 (18.98) ✦	The Real Thing: Words And Sounds Vol. 3		4
95	99	100	15	**JAMES BLUNT** CUSTARD/ATLANTIC 2863[illegible]/AG (18.98) ✦	All The Lost Souls	●	7
96	69	64	15	**CASTING CROWNS** REACH[illegible]/[illegible]/ELEVATION (17.98)	The Altar And The Door	●	2
97	108	105	27	**FALL OUT BOY** [illegible]/FUELED BY RAMEN/[illegible] 008108* IDJMG (13.98)	Infinity On High	■	1
98	105	110	28	**JOHN MAYER** [illegible]/AWARE/COLUMBIA [illegible]* SONY MUSIC (18.98)	Continuum	2	2
99	136	141	15	**SERJ TANKIAN** SERJICAL STRIKE/REPRISE 28607*/ WARNER BROS (18.98)	Elect The Dead		4
100	102	98	12	**LEANN RIMES** CURB 78984 (18.98)	Family		4

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THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
101	121	130	16	SOUNDTRACK / INTERSCOPE 010271/IGA (18.98)	Across The Universe: Deluxe Edition		24
102	123	152	12	BUCKCHERRY / ELEVEN SEVEN 00001/ATLANTIC (13.98)	15	●	41
103	85	84	12	ERIC CLAPTON / DUCK/REPRISE 294332*/WARNER BROS. (25.98)	Complete Clapton		14
104	116	131	22	SEAN KINGSTON / BELUGA HEIGHTS/KOCH/EPIC 12008/SONY MUSIC (10.98)	Sean Kingston		6
105	130	76	4	SCARFACE / RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		17
106	84	–	2	CHINGY / DTP/DEF JAM 010227*/IDJMG (13.98)	Hate It Or Love It		84
107	148	190	20	CHRISETTE MICHELE / DEF JAM 008774/IDJMG (10.98)	I Am		25
108	91	83	5	MERCYME / INO/COLUMBIA 12573/SONY MUSIC (15.98)	All That Is Within Me		15
109	75	65	13	VARIOUS ARTISTS / WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG 96677/SPARROW (18.98)	WOW Hits 2008		56
110	96	106	51	RASCAL FLATTS / LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	1
111	107	109	40	TIM MCGRAW / CURB 78974 (18.98)	Let It Go	■	1
112	146	91	4	DRAMA / GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		26
113	90	90	7	BOYZ II MEN / DECCA 009444 (11.98)	Motown: A Journey Through Hitsville USA		27
114	106	103	64	BEYONCE / COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
115	182	182	21	PLIES / BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
116	93	94	12	THE NAKED BROTHERS BAND / NICK/COLUMBIA 16276/SONY MUSIC (11.98)	The Naked Brothers Band (Soundtrack)		23
117	100	107	12	GARY ALLAN / MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
118	109	111	24	VARIOUS ARTISTS / UNIVERSAL/EMI/SONY BMG/ZOMBA 009855/UMRG (18.98)	NOW 25	■	1
119	138	144	16	EDDIE VEDDER / MONKEY WRENCH 15944/RMG (18.98)	Into The Wild (Soundtrack)		11
120	143	57	3	GUCCI MANE / CZAR SO ICEY/ASYLUM/ATLANTIC 313518/AG (18.98)	Back To The Traphouse		57
121	172	175	8	ANGELS AND AIRWAVES / SURETONE/GEFFEN 010101/IGA (13.98)	I-Empire		4
122	178	114	6	K-PAZ DE LA SIERRA / DISA 721130/UG (12.98)	Capaz De Todo Por Ti		83
123	RE-ENTRY		4	ELLIOTT YAMIN / NBC 70011 EX/HICKORY (6.98)	Sounds Of The Season: The Elliott Yamin Holiday Collection (EP)		79
124	200	–	25	T.I. / GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	■	1
125	78	51	10	VARIOUS ARTISTS / WALT DISNEY 000845 (18.98)	Disney Channel Holiday		32
126	166	159	8	WISIN & YANDEL / MACHETE 010293 (18.98)	Wisin Vs. Yandel: Los Extraterrestres		14
127	158	199	24	THE WHITE STRIPES / THIRD MAN 162940*/WARNER BROS. (18.98)	Icky Thump	●	2
128	133	37	3	BEANIE SIGEL / ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)	The Solution		37
129	65	44	11	TOBY KEITH / SHOW DOG NASHVILLE 015 (18.98)	A Toby Keith Classic Christmas: Volumes One & Two		23
130	191	–	5	INGRID MICHAELSON / CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys		109
131	RE-ENTRY		10	M.I.A. / XL/INTERSCOPE 009059*/IGA (9.98)	Kala		18
132	135	136	25	ASHLEY TISDALE / WARNER BROS. 44425 (18.98)	Headstrong		5
133	113	135	17	BILLY RAY CYRUS / WALT DISNEY 000707 (18.98)	Home At Last		20
134	NEW		1	SOUNDTRACK / ATLANTIC 362748/AG (18.98)	P.S. I Love You		134
135	132	128	7	VARIOUS ARTISTS / EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10707/CAPITOL (18.98)	NOW Party Hits!		60
136	RE-ENTRY		[illegible]	SIXX: A.M. / ELEVEN SEVEN 171 (15.98)	The Heroin Diaries Soundtrack		62
137	129	149	82	TIM MCGRAW / CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	2	2
138	118	119	8	SOUNDTRACK / COLUMBIA 87796/SONY MUSIC (18.98)	August Rush		90
139	101	77	5	SOUNDTRACK / JIVE 19075/ZOMBA (18.98)	This Christmas		53
140	117	127	12	SARA EVANS / RCA NASHVILLE 08770/SBN (18.98)	Greatest Hits		6
141	154	126	4	2PAC / AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		65
142	RE-ENTRY		19	COMMON / G.O.O.D./GEFFEN 008382*/IGA (13.98)	Finding Forever	●	1
143	119	133	76	RODNEY ATKINS / CURB 78945 (18.98)	If You're Going Through Hell	■	3
144	RE-ENTRY		11	DETHKLOK / WILLIAMS STREET 0002/ADULT SWIM (13.98)	The Dethalbum (Soundtrack)		21
145	120	124	13	FAITH HILL / WARNER BROS. (NASHVILLE) 44230/WRN (18.98)	The Hits		12
146	63	55	9	LARRY THE CABLE GUY / JACK/WARNER BROS. (NASHVILLE) 276156/WRN (18.98)	Christmastime In Larryland		42
147	160	181	80	AKON / KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	3	2
148	RE-ENTRY		65	MY CHEMICAL ROMANCE / REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	■	2
149	151	169	44	PLAIN WHITE T'S / FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts	●	10
150	177	164	4	AMY WINEHOUSE / UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		61
151	175	–	10	KORN / VIRGIN 03878* (18.98)	Untitled	●	2
152	125	134	13	JOHN FOGERTY / FANTASY 30001*/CONCORD (18.98)	Revival		14
153	134	160	31	JASON ALDEAN / BROKEN BOW 7041 (17.98)	Relentless	●	4
154	164	179	10	JUANES / UNIVERSAL LATINO 010159 (17.98)	La Vida... Es Un Ratico		13
155	199	–	12	TREY SONGZ / SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		11
156	NEW		1	RADIOHEAD / TBD 21622*/ATO (13.98)	In Rainbows		156
157	67	42	3	VARIOUS ARTISTS / WALT DISNEY 001083 EX (9.98)	High School Musical Hits: Remixed		42
158	194	–	8	PUDDLE OF MUDD / FLAWLESS/GEFFEN 009... /IGA (13.98)	Famous		27
159	140	157	8	LITTLE BIG TOWN / EQUITY 3018 (15.98)	A Place To Land		24
160	RE-ENTRY		[illegible]	GHOSTFACE / DEF JAM 009499*/IDJMG (13.98)	The Big Doe Rehab		41
161	RE-ENTRY		4	MUDVAYNE / EPIC 10023/SONY MUSIC (18.98)	By The People, For The People		51
162	137	143	30	ALISON KRAUSS / ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	●	10
163	128	147	13	BROOKS & DUNN / ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town		13
164	RE-ENTRY		12	ATREYU / HOLLYWOOD 000346 (18.98)	Lead Sails Paper Anchor		8
165	141	125	16	DIANA KRALL / VERVE 009412/VG (13.98)	The Very Best Of Diana Krall		18
166	RE-ENTRY		7	COHEED AND CAMBRIA / COLUMBIA 15464*/SONY MUSIC (15.98)	No World For Tomorrow		6
167	RE-ENTRY		8	JIMMY EAT WORLD / TINY EVIL/INTERSCOPE 009924*/IGA (13.98)	Chase This Light		5
168	RE-ENTRY		[illegible]	U2 / ISLAND/INTERSCOPE 008027/IGA (13.98)	U218 Singles		12
169	150	154	8	VAN MORRISON / EXILE/POLYDOR 010070/UME (13.98)	Still On Top - The Greatest Hits		48
170	RE-ENTRY		[illegible]	VARIOUS ARTISTS / TIME LIFE 19523 (17.98)	Songs 4 Worship: Country		118
171	110	92	11	VARIOUS ARTISTS / WALT DISNEY 001431 (8.98)	Disney's Karaoke Series: Hannah Montana		84
172	RE-ENTRY		[illegible]	BREAKING BENJAMIN / HOLLYWOOD 162... (18.98)	Phobia	●	2
173	145	192	56	THE BEATLES / APPLE 79808*/CAPITOL (18.98)	Love	■	4
174	RE-ENTRY		15	SPOON / MERGE 295* (15.98)	Ga Ga Ga Ga Ga		10
175	RE-ENTRY		9	IRON AND WINE / SUB POP 710* (15.98)	The Shepherd's Dog		24
176	167	186	26	MIRANDA LAMBERT / COLUMBIA (NASHVILLE) 78112/SBN (18.98)	Crazy Ex-Girlfriend		6
177	115	117	15	BARRY MANILOW / ARISTA 10034/RMG (18.98)	The Greatest Songs Of The Seventies		4
178	RE-ENTRY		8	ALTER BRIDGE / UNIVERSAL REPUBLIC 009955/UMRG (18.98)	Blackbird		13
179	RE-ENTRY		[illegible]	DJ KHALED / TERROR SQUAD 4229/KOCH (17.98)	We The Best		8
180	183	158	4	2PAC / AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		77
181	RE-ENTRY		5	AVENTURA / DISCOS 605/PREMIUM LATIN 17834/SONY BMG NORTE (16.98)	Kings Of Bachata: Sold Out At Madison Square Garden		97
182	RE-ENTRY		16	DRAGONFORCE / SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage		103
183	RE-ENTRY		[illegible]	T-PAIN / KONVICT/NAPPY BOY/JIVE 08710/ZOMBA (18.98)	Epiphany		1
184	RE-ENTRY		[illegible]	NICK SWARDSON / COMEDY CENTRAL 0066 (15.98 CD/DVD)	Party		158
185	142	138	7	TRISHA YEARWOOD / BIG MACHINE 030302 (18.98)	Heaven, Heartache And The Power Of Love		30
186	131	155	28	TOBY KEITH / SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		1
187	188	187	27	LIFEHOUSE / GEFFEN 009153/IGA (13.98)	Who We Are		14
188	155	170	14	JONI MITCHELL / HEAR 30457 (18.98)	Shine		14
189	159	140	7	SEAL / WARNER BROS. 279464 (18.98)	System		35
190	180	185	14	QUEEN LATIFAH / FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		11
191	RE-ENTRY		16	A FINE FRENZY / VIRGIN 73825 (11.98)	One Cell In The Sea		91
192	157	163	6	SOUNDTRACK / NEW LINE 39088 (24.98)	Hairspray: Collector's Edition		90
193	185	174	6	DAVID GRAY / ATO 21591 (15.98)	Greatest Hits		96
194	RE-ENTRY		[illegible]	THE SHINS / SUB POP 705* (15.98)	Wincing The Night Away	●	2
195	162	161	7	ARETHA FRANKLIN / ARISTA 78694/RMG (18.98)	Jewels In The Crown: Duets With The Queen		54
196	RE-ENTRY		[illegible]	SILVERSUN PICKUPS / DANGERBIRD 009* (11.98)	Carnavas		80
197	RE-ENTRY		[illegible]	GOOD CHARLOTTE / DAYLIGHT/EPIC 76940/SONY MUSIC (18.98)	Good Morning Revival		7
198	RE-ENTRY		[illegible]	GWEN STEFANI / INTERSCOPE 008099/IGA (13.98)	The Sweet Escape	■	3
199	112	102	21	KIDZ BOP KIDS / RAZOR & TIE 89151 (18.98)	Kidz Bop 12		7
200	RE-ENTRY		[illegible]	STYLES P / PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		52

Street-date violations (9,000 copies) cause an early debut for the band's album, which had a CD release date of Jan. 1.



Amy Winehouse's "Back to Black" (No. 53) was crowned 2007's best-selling album in the United Kingdom (1.6 million sold).



Her album is among a trio that were priced for less than $8 at Target and Best Buy last week. See also Nick Swardson (No. 184) and Silversun Pickups (No. 196).

The album features such artists as James Blunt, Paolo Nutini, Toby Lightman and Nellie McKay.



The band's set wasn't the only sub-$8 title Target offered last week. Feist (No. 54), Boys Like Girls (No. 61) and Chrisette Michele (No. 107) all see gains as well.

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The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

HOT 100 Billboard

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	16	#1 2 WKS GREATEST GAINER/DIGITAL LOW (D.DILLARD,M.HUMPHREY,F.N.JAM)	Flo Rida Featuring T-Pain (●●) POE BOY/ATLANTIC		1
3	2	1		NO ONE (A.KEYS,K.BROTHERS,DIRTY HARRY,(A.KEYS & K.BROTHERS JR. G.M.HARRY)	Alicia Keys (●●) MAK.A/RMG		1
3	3	3		APOLOGIZE (G.WELLS,R.TEDDER,TIMBALAND (T.V.MOSLEY,R.TEDDER)	Timbaland Featuring OneRepublic (●) MOSLEY/BLACKGROUND/INTERSCOPE		2
4	4	4		KISS KISS (T-PAIN,C.BROWN,F.R.NAJM)	Chris Brown Featuring T-Pain (●●) JIVE/ZOMBA		1
3	11	11		CRANK THAT (SOULJA BOY) (SOULJA BOY,D.WAY)	Soulja Boy Tell 'em (●) COLLIPARK/INTERSCOPE		1
6	5	5		CLUMSY (WILL.I.AM,W.ADAMS,S.FERGUSON & TROUP)	Fergie (●) WILL.I.AM/A&M/INTERSCOPE		6
7	7	6		BUBBLY (M.BLUE,K.CAILLAT,C.CAILLAT,J.REEVES)	Colbie Caillat (●) UNIVERSAL REPUBLIC	■	6
8	6	7		PARALYZER (JOHNNY K,FINGER ELEVEN)	Finger Eleven (●) WIND-UP	●	6
9	9	16		LOVE SONG (E.FROSST,S.BARAILLES)	Sara Bareilles (●) EPIC		6
10	8	8		TATTOO (STARGATE,M.S.ERIKSEN,T.E.HERMANSEN,A.GHOST-DEINCH)	Jordin Sparks (●) 19/JIVE/ZOMBA		6
11	13	12		CYCLONE (J.SMITH,R.BRYANT,J.H.SMITH,F.R.NAJM,C.LOVE)	Baby Bash Featuring T-Pain (●●) ARISTA/RMG		7
12	12	23		SWEETEST GIRL (DOLLAR BILL) (redacted)	Wyclef Jean Feat. Akon, Lil Wayne & Nia (●●)		12
13	15	18		TAKE YOU THERE (J.ROTEM,K.ANDERSON,J.ROTEM,E.K.BOGART,T.THOMAS,T.THOMAS)	Sean Kingston (●) DELUGA HEIGHTS/KOCH/EPIC		13
14	20	17		STRONGER (K.WEST,K.WEST,T.BANGALTER,G. DE HOMEM-CHRISTO,E.BIRDSONG)	Kanye West (●) ROC-A-FELLA/DEF JAM/IDJMG		1
15	10	9		HATE THAT I LOVE YOU (STARGATE,(S.SMITH,T.E.HERMANSEN,M.S.ERIKSEN)	Rihanna Featuring Ne-Yo (●) SRP/DEF JAM/IDJMG		7
16	14	10		GOOO LIFE (K.WEST,K.WEST,A.DAVIS,F.R.NAJM,J.LEGEND,D.JORES III,J.INGRAM)	Kanye West Featuring T-Pain (●) ROC-A-FELLA/DEF JAM/IDJMG		7
17	26	21	14	OUR SONG (N.CHAPMAN,(T.SWIFT))	Taylor Swift (●) BIG MACHINE		17
18	16	25		WITH YOU (STARGATE,(J.AUSTIN,M.S.ERIKSEN,T.E.HERMANSEN,E.LIND,A.BJORKLUND)	Chris Brown (●) JIVE/ZOMBA		16
19	23	24		TEARDROPS ON MY GUITAR (N.CHAPMAN,(T.SWIFT,L.ROSE))	Taylor Swift (●●) BIG MACHINE/UNIVERSAL REPUBLIC	●	16
20	18	19		LOVE LIKE THIS (redacted)	Natasha Bedingfield Featuring Sean Kingston (●●)		18
21	39	36	37	GREATEST GAINER/AIRPLAY BIG GIRLS DON'T CRY (WILL.I.AM,(S.FERGUSON,T.GAD))	Fergie (●) WILL.I.AM/A&M/INTERSCOPE		1
22	17	14		HYPNOTIZED (A.THAM,(A.WASHINGTON,A.THAM))	Plies Featuring Akon (●●) BIG GATES/SLIP-N-SLIDE/ATLANTIC		14
23	45	40		ROCKSTAR (NICKELBACK,J.MOH,(C.KROEGER,NICKELBACK))	Nickelback (●) ROADRUNNER/ATLANTIC/LAVA		6
24	30	27		HOW FAR WE'VE COME (S.LILLYWHITE (MATCHBOX TWENTY))	matchbox twenty (●) MELISMA/ATLANTIC		11
25	32	34	17	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (D.GILMOUR,(B.MADDEN,J.MADDEN))	Good Charlotte (●) DAYLIGHT/EPIC		25
26	31	35		MISERY BUSINESS (D.BENDETH,(H.WILLIAMS,J.FARRO))	Paramore (●) FUELED BY RAMEN/ATLANTIC/LAVA		26
27	28	29		SHADOW OF THE DAY (R.FUDYMA,(M.SHINODA,(M.SHINODA,C.BENNINGTON,LINKIN PARK))	Linkin Park (●) WARNER BROS.		27
28	21	45		PIECE OF ME (BLOODSHY & AVANT,(C.KARLESSON,P.WINNBERG,K.AHLUND))	Britney Spears (●) JIVE/ZOMBA		21
29	25	20		THE WAY I ARE (TIMBALAND,DANJA,(J.VASILEVEN,HILLS,K.E.HILSON,B.MUHAMMAD,C.NELSON,J.MAULTSBY))	Timbaland Featuring Keri Hilson (●) MOSLEY/BLACKGROUND/INTERSCOPE		3
30	33	30		INTO THE NIGHT (C.KROEGER,J.MOH,(C.KROEGER))	Santana Featuring Chad Kroeger (●) ARISTA/RMG		30
31	37	31		OVER YOU (H.BENSON,(C.DAUGHTRY,B.HOWES))	Daughtry (●) RCA/RMG		16
32	38	28		I'M SO HOOD (redacted)	DJ Khaled Featuring T-Pain, Trick Daddy, Rick Ross & Plies (●●)		18
33	34	47		DON'T STOP THE MUSIC (STARGATE,T.E.HERMANSEN,M.S.ERIASEN,T.DABNEY,M.JACKSON)	Rihanna (●) SRP/DEF JAM/IDJMG		33
34	22	26		JUST FINE (C.STEWART,JAZZE PHA,(M.J.BLIGE,C.A.STEWART,A.ALEXANDER,T.NASH)	Mary J. Blige (●●) MATRIARCH/GEFFEN/INTERSCOPE		22
35	29	22		DUFFLE BAG BOY (M.16,(E.CONYERS,T.PHIPPS,D.CARTER,J.BANKS))	Pleyaz Circle Featuring Lil Wayne (●●) DTP/DEF JAM/IDJMG		15
36	40	42		WAKE UP CALL (M.SHINODA,M.STENT,S.FARRAR,MAROON 5,M.ENDERT,(A.LEVINE,J.VALENTINE))	Maroon 5 (●) A&M/OCTONE/INTERSCOPE		16
37	19	13		LIKE YOU'LL NEVER SEE ME AGAIN (A.KEYS,K.BROTHERS,(A.KEYS,K.BROTHERS JR.))	Alicia Keys (●) MAK.A/RMG		13
38	42	46		POP BOTTLES (S.MORALES,R.DIAZ,D.CARTER,S.MORALES,R.DIAZ)	Birdman Featuring Lil Wayne (●) CASH MONEY-UNIVERSAL MOTOWN		38
39	27	37		SENSUAL SEDUCTION (S.REDD,(C.BROADUS,D.STEWART))	Snoop Dogg (●●) DOGGYSTYLE/GEFFEN/INTERSCOPE		27
40	85	91		S.O.S. (J.FIELDS,(N.JONAS))	Jonas Brothers (●) HOLLYWOOD		17
41	44	40		STAY (B.GALLIMORE,K.BUSH,J.NETTLES,(J.D.NETTLES))	Sugarland (●) MERCURY/NASHVILLE		32
42	53	56		READY, SET, DON'T GO (E.MOLINA,A.ARMATO,T.JAMES,(B.H.CYRUS,C.BEATHARD))	Billy Ray Cyrus With Miley Cyrus (●) WALT DISNEY/LYRIC STREET		42
43	57	79		HERO/HEROINE (M.SQUIRE,(M.JOHNSON))	Boys Like Girls (●) COLUMBIA		43
44	48	59		SORRY (K.NELSON,P.DECARLI,M.PIOTMIKOFF,(J.TODD K.NELSON,M.FREDERIKSEN))	Buckcherry (●) ELEVEN SEVEN ATLANTIC/LAVA		44
45	24	15		CAN'T HELP BUT WAIT (STARGATE,(J.AUSTIN,M.S.ERIASEN,T.E.HERMANSEN))	Trey Songz (●) SONG BOOK/ATLANTIC		14
46	35	41		SUFFOCATE (C.STEWART,(J.A.STEWART,T.NASH))	J. Holiday (●●) MUSIC LINE/CAPITOL		35
47	49	44		WHO KNEW (M.MARTIN,DR. LUKE,(P!NK,M.MARTIN,L.GOTTWALD))	P!nk (●) LAFACE/ZOMBA		6
48	60	78		SEE YOU AGAIN (A.ARMATO,T.JAMES,(D.H.CYRUS,A.ARMATO,T.JAMES))	Miley Cyrus (●) HOLLYWOOD		48
49	36	39		FLASHING LIGHTS (K.WEST,E.HUDSON,(K.WEST,E.HUDSON))	Kanye West Featuring Dwele (●) ROC-A-FELLA/DEF JAM/IDJMG		36
50	59	52		SOULJA GIRL (LOS,(EGO),(D.WAY,M.CROOMS,C.THORNTON))	Soulja Boy Tell 'em Featuring I-15 (●●) COLLIPARK/INTERSCOPE		32
51	41	33		GIRLFRIEND (D.MYD,CHEESE,(S.G.MOSS,O.GRANDBERRY,R.RICHARD,J.WILLIAMS,T.NASH))	Bow Wow & Omarion (●) BIG/COLUMBIA		33
52	54	48		DON'T BLINK (B.DAVIDSON,K.CHESNEY,(C.BEATHARD,C.WALLIN))	Kenny Chesney (●) BNA		20
53	65	69		GIMME MORE (DANJA,(E.N.H[illegible],(J.WASHINGTON,K.E.HILSON,M.ARAUCA))	Britney Spears (●●) JIVE/ZOMBA		3
54	83	93		CRUSHCRUSHCRUSH (D.BENDETH,(H.WILLIAMS,J.FARRO))	Paramore (●) FUELED BY RAMEN/ATLANTIC/LAVA		54
55	58	57		SO SMALL (M.BRIGHT,(C.UNDERWOOD,L.LAIRD,H.LINDSEY))	Carrie Underwood (●) ARISTA ARISTA NASHVILLE		17

Tiziti's 470,000 downloads sets single-week digital sales mark. Its gain of 290,000 alone nearly beats the former one-week sales record of 294,000 set by Fergie's "Fergalicious" one year ago this week.



Computer-ized critters snare Hot Shot Debut honors (No. 62) for a second straight week while also entering two other tracks. Last week's top entry moves 70-66.



With digital sales hitting an all-time high (see story, page 6), this track is one of many long-time sellers to surge back up the chart. It posts the best percentage gain (up 300%) among the top 20 on Hot Digital Songs.

All but five songs post triple-digit increases on Hot Digital Songs, where an aggressive bullet criteria is calculated, rewarding only tracks with the fastest gains.

Fourteen-year-old star of Nickelodeon's "iCarly" debuts with series' title track.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
56	52	51		GET BACK IN HERE (D.FELLI,FEL,(J.CORRINE,L.WATKINS,A.THAM,C.BRIDGES,J.H.SMITH))	DJ Felli Fel Featuring Diddy, Akon, Ludacris & Lil Jon (●●) ISLAND URBAN/IDJMG		41
57	56	61		FAKE IT (H.BENSON,(S.MORGAN,SEETHER))	Seether (●) WIND-UP		56
58	97	–	4	HE SAID SHE SAID (J.ROTEM,(J.ROTEM,E.K.BOGART,R.TEDDER))	Ashley Tisdale (●) WARNER BROS.		58
59	66	70		1234 (GONZALES,FEIST,R.LETANG,B.MINK,(S.SELTMANN,FEIST))	Feist (●) CHERRYTREE/POLYDOR/INTERSCOPE		8
60	50	32		SHAWTY IS A 10 (L.O.S.,(C.MCKINNEY,T.NASH,J.D.JACKSON))	The-Dream (●●) DEF JAM/IDJMG		17
61	47	63		IF I HAO EYES (J.JOHNSON,J.P.PLUNKER,(J.JOHNSON))	Jack Johnson (●) BRUSHFIRE/UNIVERSAL REPUBLIC		47
62	HOT SHOT DEBUT	1		WITCH DOCTOR (2007) (THE DEETOWN SYNDICATE,(R.BAGDASARIAN))	Alvin And The Chipmunks Featuring Chrie Classic (●) TOX/RAZOR & TIE		62
63	69	65		LETTER TO ME (F.[illegible],ERS,(B.PAISLEY))	Brad Paisley (●) ARISTA NASHVILLE		63
64	79	96		STOP AND STARE (G.WELLS,R.TEDDER,A.BROWN,Z.FILKINS,T.MYERS,E.FISHER)	OneRepublic (●) MOSLEY/INTERSCOPE		64
65	73	84		WON'T GO HOME WITHOUT YOU (M.G.JONDO,M.SPARTA,HARDO,S.[illegible],A.LEVINE)	Maroon 5 (●) A&M/OCTONE/INTERSCOPE		65
66	70	–		THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007) (THE DEETOWN SYNDICATE,(R.BAGDASARIAN))	Alvin And The Chipmunks (●) FOX/RAZOR & TIE		66
67	NEW			BAD DAY (THE DEETOWN SYNDICATE,(D.POWTER))	Alvin And The Chipmunks (●) FOX/RAZOR & TIE		67
68	56	64		INDEPENDENT (MOUSE ON THA TRACK,(A.GRADNEY,M.VERNELL III,T.HATCH))	Webbie, Lil' Phat & Lil' Boosie (●) TRILL ASYLUM/ATLANTIC		56
69	51	60		SHOULDA LET YOU GO (R.JERKINS,(K.COLE,R.JERKINS))	Keyshia Cole Introducing Amina (●●) IMANI/GEFFEN/INTERSCOPE		41
70	86	83		PICTURES OF YOU (J.BLUE,(T.A.,JOHN,M.N.BLUE))	The Last Goodnight (●) VIRGIN		78
71	64	76		SUPERSTAR (SOUNDTRAKK,(A.JACO SOUNDTRAKK))	Lupe Fiasco Featuring Matthew Santos (●●) 1ST & 15TH/ATLANTIC		64
72	63	55		MY ORINK N' MY 2 STEP (SWIZZ BEATZ,A.FROST,(B.REESE,K.DEAN,D.DAVIS))	Cassidy Featuring Swizz Beatz (●●) FULL SURFACE/J RMG		33
73	61	68		CALABRIA 2008 (R.RADISEN,(R.ROLOSON,N.SAAD))	Enur Featuring Netesja (●) ULTRA		61
74	77	73		WATCHING AIRPLANES (M.WRIGHT,G.ALLAN,(J.BEAVERS,J.SINGLETON))	Gary Allan (●) MCA NASHVILLE		73
75	71	53		FIRECRACKER (J.ROGERS,(J.TURNER,S.CAMPBELL,MCLAUGHLIN))	Josh Turner (●) MCA NASHVILLE		56
76	74	66		WINNER AT A LOSING GAME (D.HUFF,RASCAL FLATTS,(G.LEVOX,J.DEMARCUS,J.D.RODNEY))	Rascal Flatts (●) LYRIC STREET		61
77	75	62		WHAT DO YA THINK ABOUT THAT (M.WRIGHT,J.STEELE,(T.[illegible],A.SMITH))	Montgomery Gentry (●) COLUMBIA (NASHVILLE)		59
78	88	89		CLEANING THIS GUN (COME ON IN BOY) (THEN IT,R.ATKINS,(C.BEATHARD,W.CANNON,L.GOODMAN))	Rodney Atkins (●) CURB		78
79	76	56		HOW 'BOUT THEM COWGIRLS (T.BROWN,G.STRAIT,(C.BEATHARD,E.M.HILL))	George Strait (●) MCA NASHVILLE		49
80	82	77		FREAKY GURL (CYBER SAPP,(R.DAVIS,K.SAPP))	Gucci Mane (●) BIG CAT ASYLUM/ATLANTIC		62
81	72	67		BABY DON'T GO (J.DUPRI,(D.JACKSON,J.DUPRI,F.R.NAJM,V.BELL))	Faboloue Featuring Jarmeine Dupri (●) DESERT STORM/DEF JAM/IDJMG		23
82	67	88		THE WAY I AM (M.TORR,ANJI,MICHAELSON,C.KUFFNER,(J.MICHAELSON))	Ingrid Michaelson (●) CABIN 24 ORIGINAL SIGNAL RED		37
83	100	–		GO GIRL (SWIZZ,(C.PEREZ,D.M.BOWEN-PETTERSON,K.COBY))	Pitbull Featuring Trina & Young Bo$$ (●) FAMOUS ARTISTS/TVT		83
84	NEW			FEEDBACK (R.JERKINS,E.EMILE,(R.JERKINS,D.EMILE,T.VASH,L.DANIELS))	Janet (●) ISLAND/IDJMG		84
85	95	96		INTERNATIONAL HARVESTER (C.MORGAN,P.O.DONNELL,K.STEGALL,(S.MINOR,D.MYRICK,J.STEELE))	Craig Morgan (●) BROKEN BOW		85
86	NEW			FUNKYTOWN (THE DEETOWN SYNDICATE,(S.GREENBERG))	Alvin And The Chipmunks (●) FOX/RAZOR & TIE		86
87	RE-ENTRY			TAKING CHANCES (J.HANNON,(D.ASTBURY,J.DOGUARDI))	Calling Cion (●) COLUMBIA		64
88	80	75		CRYING OUT FOR ME (PEARA,(R.JERKINS,J.JONES,(CAMERON E.WILLIAMS))	Mario (●) 3RD STREET J/RMG		78
89	84	80		I REMEMBER (G.G.,JR.,(K.COLE,G.G.CURTIS))	Kayshia Cole (●) IMANI/GEFFEN/INTERSCOPE		80
90	RE-ENTRY			ME LOVE (J.ROTEM,(J.PAGE,R.PLANT,J.P.JONES,J.BONHAM,S.KINGSTON,J.ROTEM))	Sean Kingston (●) DELUGA HEIGHTS/EPIC	●	14
91	61	71		EVERYBODY (D.HUFF,K.URBAN,(K.MARX,K.URBAN))	Karth Urban (●) CAPITOL NASHVILLE		68
92	78	100		WORK THAT (T.E.[illegible],GARRETT,(M.J.BLIGE,T.D.FEEMSTAN,S.GARRETT))	Mary J. Blige (●●) MATRIARCH/GEFFEN/INTERSCOPE		65
93	NEW			ALL AROUND ME (H.BENSON,(K.VLEAF))	Flyleaf (●) A&M/OCTONE/INTERSCOPE		93
94	96	94		STEALING CINDERELLA (M.POWELL,O.HUFF,(C.WICKS,R.RUTHERFORD,G.G.TEREN III))	Chuck Wicks (●) RCA		90
95	93	–		FALLING IN LOVE AT A COFFEE SHOP (J.FITCHUR,J.LOUCKS,L.PIGG,(L.PIGG))	Landon Pigg (●) RCA/RMG		93
96	98	81		FALL (K.K.,GALE,(C.MILLS,S.LEMAIRE,S.MINOR))	Clay Walker (●) ASYLUM-CURB		55
97	89	–		FLY LIKE ME (L.T.MOE,[illegible],BRIDGES,T.WHITE,B.CALLOWAY,T.MOORE)	Chingy Featuring Amerie (●) DTP/DEF JAM/IDJMG		89
98	RE-ENTRY			LIVIN' OUR LOVE SONG (D.GEHMAN,(J.M.CARROLL,L.MITCHELL,T.GALLOWAY))	Jason Michael Carroll (●) ARISTA NASHVILLE		52
99	NEW			CITIZEN SOLDIER (JOHNNY K,(B.ARNOLD,M.ROBERTS,T.HARRELL,C.HENDERSON))	3 Doors Down (●) UNIVERSAL REPUBLIC		99
100	NEW			LEAVE IT ALL TO ME (ICARLY THEME SONG) (NOT LISTED,(NOT LISTED))	Miranda Cosgrove Feat. Drake Bell (●) NICKELODEON/VIACOM		100

BETWEEN THE BULLETS silvio@billboard.com

FERGIE SURFS POST-HOLIDAY TIDE

Since December 1998, when the Hot 100 Airplay panel expanded to include all radio formats, the Greatest Gainer/Airplay winner in each of 10 post-Christmas weeks has been an adult-leaning pop hit benefiting from the return to normal programming at the radio panel's AC stations. Last issue, 83 of 107 tracked AC stations spun holiday tracks 24/7, and the ones that did not upped holiday fare in the days leading to Christmas. The beneficiary of 2007's shift is Fergie's "Big Girls Don't Cry," rebounding 39-21 with a gain of 24.5 million impressions, nearly doubling last week's audience.



—Silvio Pietroluongo

AIRPLAY MONITORED BY nielsen BDS

SALES DATA COMPILED BY nielsen SoundScan

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART, HOT DIGITAL SONGS: Top-selling rank-ordered songs compiled from Internet sales reports collected and verified by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Hot 100 Airplay. HOT 100 AIRPLAY 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 105 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT 100

JAN 12 2006

HOT 100 AIRPLAY

PEAK POS.	WEEKS ON CHART	LAST WEEK'S RANK	TITLE / ARTIST / IMPRINT / PRODUCTION LABEL(S)
1	15	1	**NO ONE** ▲ ALICIA KEYS (ARTIST ▸ PRIVATE)
2	13	3	**KISS KISS** CHRIS BROWN FEAT T-PAIN (JIVE/ZOMBA)
3	10	2	**APOLOGIZE** TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
4	10	10	**LOW** FLO-RIDA FEAT T-PAIN (POE BOY/ATLANTIC)
5	7	5	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	5	6	**CLUMSY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)
7	5	7	**HATE THAT I LOVE YOU** ROSANNA PANSINO (RP/ATLANTIC)
8	5	8	**LIKE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS (RMG)
9	7	11	**CAN'T HELP BUT WAIT** TREY SONGZ (MAD LOVE/ATLANTIC)
10	3	9	**GOOD LIFE** KANYE WEST FEAT T-PAIN (ROC-A-FELLA/DEF JAM/ISLAND)
11	13	4	**SENSUAL SEDUCTION** SNOOP DOGG (PRODUCTIONS/STAR TRAK/GEFFEN/INTERSCOPE)
12	12	12	**PARALYZER** FINGER ELEVEN (WIND-UP)
13	11	13	**HYPNOTIZED** PLIES FEAT AKON (BM/TRAK IT WAS GOOD/ATLANTIC)
14	14	14	**BIG GIRLS DON'T CRY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)
15	9	15	**TATTOO** JORDIN SPARKS (TBD/JIVE/ZOMBA)
16	14	16	**DUFFLE BAG BOY** TAYLOR SWIFT FEAT LIL WAYNE (STR DEF JAM/ISLAND)
17	3	17	**SUFFOCATE** S. MOLOSSIP (EMI/VIRGIN/CAPITOL)
18	15	20	**THE WAY I ARE** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
19	17	18	**FLASHING LIGHTS** KANYE WEST FEAT DWELE (ROC-A-FELLA/DEF JAM/ISLAND)
20	20	19	**JUST FINE** MARY J. BLIGE (MCA/MATCHBOX/GEFFEN/INTERSCOPE)
21	9	21	**WHO KNEW** P!NK (LAFACE/ARISTA)
22	21	22	**WITH YOU** CHRIS BROWN (JIVE/ZOMBA)
23	37	23	**OUR SONG** TAYLOR SWIFT (BIG MACHINE)
24	19	24	**CYCLONE** BABY BASH FEAT T-PAIN (ARISTA/THAT)
25	23	25	**STRONGER** KANYE WEST (ROC-A-FELLA/DEF JAM/ISLAND)
26	30	19	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)
27	5	26	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
28	24	27	**TAKE YOU THERE** SEAN KINGSTON (JIVE/ZOMBA)
29	22	28	**GIRLFRIEND** BOW WOW & OMARION (BET/T.U.G.M.A./ZOMBA)
30	26	29	**SHOULDA LET YOU GO** NCHANTING WITH MEMORIES ANNA (NAIRD/EPIC/INTERSCOPE)
31	32	30	**OVER YOU** DAUGHTRY (RCA/RMG)
32	34	25	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELL'EM (COLLIPARK/ASYLUM)
33	25	32	**DON'T BLINK** KENNY CHESNEY (BNA)
34	29	18	**SHAWTY IS A 10** THE DREAM (D.E.P./ISLAND/DEF JAM)
35	43	31	**WHAT DO YA THINK ABOUT THAT** MONTGOMERY GENTRY (EMI/LOGGY/MCA/NASHVILLE)
36	27	9	**LOVE LIKE THIS** NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
37	47	10	**WINNER AT A LOSING GAME** RASCAL FLATTS (LYRIC STREET)
38	36	33	**INDEPENDENT** MISSY ELLIOTT, MARK J & LIL SCRIBBZ (TRILLA/ATLANTIC/ATLANTIC)
39	39	34	**I'M SO HIGH** DJ ARAFAT (TERRIS/SUGAR/EPIC)
40	28	35	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)
41	41	43	**EVERYBODY** KEITH URBAN (CAPITOL NASHVILLE)
42	37	41	**WAKE UP CALL** BLAKE LEWIS (THE HIGHWAY/INTERSCOPE)
43	33	8	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/ATLANTIC/ATLANTIC)
44	48	16	**FIRECRACKER** JOSH TURNER (MCA NASHVILLE)
45	45	36	**LETTER TO ME** BRAD PAISLEY (ARISTA NASHVILLE)
46	41	40	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN (TVT/GRAY)
47	50	38	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM/ISLAND)
48	42	37	**HOW 'BOUT THEM COWGIRLS** GEORGE STRAIT (MCA NASHVILLE)
49	43	6	**POP BOTTLES** ENRIQUE IGLESIAS FEAT AKON (MACKO/INTERSCOPE)
50	46	39	**HOW FAR WE'VE COME** MATCHBOX TWENTY (MELISMATIC/ATLANTIC)

HOT DIGITAL SONGS

PEAK POS.	WEEKS ON CHART	LAST WEEK'S RANK	TITLE / ARTIST / IMPRINT / PRODUCTION LABEL(S)	CORE
1	7	6	**LOW** FLO-RIDA FEAT T-PAIN (POE BOY/ATLANTIC)	
2	3	3	**APOLOGIZE** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
3	13	2	**KISS KISS** CHRIS BROWN FEAT T-PAIN (JIVE/ZOMBA)	
4	5	4	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELL'EM (COLLIPARK/ASYLUM)	
5	6	5	**NO ONE** ALICIA KEYS (RMG / RMG)	
6	4	7	**LOVE SONG** SARA BAREILLES (EPIC)	
7	5	8	**PARALYZER** FINGER ELEVEN (WIND-UP)	
8	5	9	**CLUMSY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)	
9	10	10	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
10	11	11	**TATTOO** JORDIN SPARKS (TBD/JIVE/ZOMBA)	
11	8	12	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT AKON, LIL WAYNE & NAS (COLUMBIA)	
12	7	13	**CYCLONE** BABY BASH FEAT T-PAIN (ARISTA/THAT)	
13	9	14	**TAKE YOU THERE** SEAN KINGSTON (JIVE/ZOMBA)	
14	3	15	**STRONGER** KANYE WEST (ROC-A-FELLA/DEF JAM/ISLAND)	
15	2	16	**OUR SONG** TAYLOR SWIFT (BIG MACHINE)	
16	31	17	**ROCKSTAR** NICKELBACK (ROADRUNNER/ATLANTIC/ATLANTIC)	
17	2	18	**I DON'T WANNA BE IN LOVE (SINGLE FLOOR ANTHEM)** CODE CUBES (BTE)	
18	3	19	**LOVE LIKE THIS** NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
19	2	20	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE)	
20	15	21	**WITH YOU** CHRIS BROWN (JIVE/ZOMBA)	
21	5	22	**HOW FAR WE'VE COME** MATCHBOX TWENTY (MELISMATIC/ATLANTIC)	
22	14	23	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)	
23	2	24	**GOOD LIFE** KANYE WEST FEAT T-PAIN (ROC-A-FELLA/DEF JAM/ISLAND)	
24	32	25	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/ATLANTIC/ATLANTIC)	
25	40	26	**BIG GIRLS DON'T CRY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)	
26	21	27	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	
27	4	28	**THAT I LOVE YOU** ROSANNA PANSINO (RP/ATLANTIC)	
28	34	29	**HYPNOTIZED** PLIES FEAT AKON (BM/TRAK IT WAS GOOD/ATLANTIC)	
29	31	30	**S.O.S.** JONAS BROTHERS (HOLLYWOOD)	
30	22	33	**INTO THE NIGHT** SANTANA FEAT CHAD KROEGER (ARISTA/RMG)	
31	2	34	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM/ISLAND)	
32	21	4	**HERO/HEROINE** MARIAH CAREY (COLUMBIA)	
33	3	35	**I'M SO HIGH** DJ ARAFAT (TERRIS/SUGAR/EPIC)	
34	46	39	**HEY THERE DELILAH** PLAIN WHITE T'S (HOLLYWOOD)	
35	43	36	**THE WAY I ARE** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
36	48	19	**OVER YOU** DAUGHTRY (RCA/RMG)	
37	47	32	**UMBRELLA** RIHANNA FEAT JAY-Z (SRP/DEF JAM/ISLAND)	2
38	49	37	**HERO** MARIAH CAREY (COLUMBIA)	
39	45	38	**I'M SO HIGH** DJ ARAFAT (TERRIS/SUGAR/EPIC)	
40	40	40	**HEY THERE DELILAH** PLAIN WHITE T'S (HOLLYWOOD)	
41	43	41	**THE WAY I ARE** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
42	19	42	**OVER YOU** DAUGHTRY (RCA/RMG)	
43	37	43	**UMBRELLA** RIHANNA FEAT JAY-Z (SRP/DEF JAM/ISLAND)	2
44	20	44	**HERO/HEROINE** MARIAH CAREY (COLUMBIA)	
45	39	45	**I'M SO HIGH** DJ ARAFAT (TERRIS/SUGAR/EPIC)	
46	38	46	**HEY THERE DELILAH** PLAIN WHITE T'S (HOLLYWOOD)	
47	35	47	**THE WAY I ARE** TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
48	19	48	**OVER YOU** DAUGHTRY (RCA/RMG)	
49	37	49	**UMBRELLA** RIHANNA FEAT JAY-Z (SRP/DEF JAM/ISLAND)	2
50	20	50	**HERO/HEROINE** MARIAH CAREY (COLUMBIA)	

ADULT TOP 40

PEAK POS.	WEEKS ON CHART	LAST WEEK'S RANK	TITLE / ARTIST / IMPRINT / LABEL(S)	PROJECT
1	1	26	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	13	**APOLOGIZE** TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
3	4	28	**WHO KNEW** P!NK (LAFACE/ARISTA)	
4	4	32	**WAKE UP CALL** BLAKE LEWIS (THE HIGHWAY/INTERSCOPE)	
5	5	22	**OVER YOU** DAUGHTRY (RCA/RMG)	
6	6	16	**INTO THE NIGHT** SANTANA FEAT CHAD KROEGER (ARISTA/RMG)	
7	7	24	**HOW FAR WE'VE COME** MATCHBOX TWENTY (MELISMATIC/ATLANTIC)	
8	8	23	**PARALYZER** FINGER ELEVEN (WIND-UP)	
9	9	23	**PICTURES OF YOU** THE LAST GOODNIGHT (VIRGIN)	
10	10	12	**SORRY** BUCKCHERRY (ECLIPSE/SERPENT/ARTISTDIRECT)	
11	14	30	**BIG GIRLS DON'T CRY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)	
12	12	19	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	
13	13	18	**FIRST TIME** LIFEHOUSE (GEFFEN)	
14	13	15	**LOVE SONG** SARA BAREILLES (EPIC)	
15	15	8	**CLUMSY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)	
16	15	8	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	
17	17	15	**EVERYBODY** KEITH URBAN (CAPITOL NASHVILLE)	
18	18	8	**TATTOO** JORDIN SPARKS (TBD/JIVE/ZOMBA)	
19	19	6	**WHATEVER IT TAKES** LIFEHOUSE (GEFFEN/INTERSCOPE)	
20	20	9	**THE WAY I AM** ASHER ROTH (ASHER ROTH/ATLANTIC)	
21	21	9	**I DON'T WANNA BE IN LOVE (SINGLE FLOOR ANTHEM)** CODE CUBES (BTE)	
22	23	7	**I'LL BE WAITING** LENNY KRAVITZ (VIRGIN)	
23	22	23	**CALLING YOU** BOB SECHRIST (BLANCO BROWN/MEDIA MOTIONS)	
24	25	9	**LOVE LIKE THIS** NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
25	24	16	**BREATHE IN BREATHE OUT** MAC KARGENT (KEY/ARISTA NASHVILLE/RMG)	

ADULT CONTEMPORARY

PEAK POS.	WEEKS ON CHART	LAST WEEK'S RANK	TITLE / ARTIST / IMPRINT / PRODUCTION LABEL(S)	PROJECT
1	5	22	**BUBBLY** COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	3	3	**BIG GIRLS DON'T CRY** FERGIE (KIDZ / EMI/A&M/INTERSCOPE)	
3	9	7	**HOME** MICHAEL BUBLÉ (RCA/RMG)	
4	12	12	**HEY THERE DELILAH** PLAIN WHITE T'S (HOLLYWOOD)	
5	12	10	**WAIT FOR YOU** ELLIOTT YAMIN (J/ZOMBA/RMG)	
6	13	13	**WHO KNEW** P!NK (LAFACE/ARISTA)	
7	15	11	**TAKING CHANCES** CELINE DION (COLUMBIA)	
8	17	16	**HOW LONG** EMI (EMI)	
9	23	24	**BAND OF GOLD** FREDDY JAMES (T.J.M./LEGACY)	
10	15	9	**APOLOGIZE** TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
11	1	1	**I'LL BE HOME FOR CHRISTMAS** JOSH GROBAN (REPRISE)	
12	30	29	**FIRE AND RAIN** KENNY "BALLYAC" CORMIER (MERCURY/MERRIN)	
13	14	3	**DRINKING WITH A BROKEN HEART** JOHN BERRY (EMI/A&M/CAPITOL NASHVILLE)	
14	3	14	**DO YOU HEAR WHAT I HEAR** CARRIE UNDERWOOD (BNA/ARISTA NASHVILLE)	
15	7	15	**LOST** MITCH MALLOY, MARSHALL GRANT, JAMES/LUKE WARNER (RMG)	
16	7	17	**OVER YOU** DAUGHTRY (RCA/RMG)	
17	7	18	**FIRST TIME** LIFEHOUSE (GEFFEN)	
18	7	19	**LOST IN THIS MOMENT** DE A-TEK (WARNER BROS./ATLANTIC/WARNER BROS.)	
19	5	20	**WAKE UP CALL** MAROON 5 (A&M/INTERSCOPE)	
20	7	21	**INTO THE NIGHT** SANTANA FEAT CHAD KROEGER (ARISTA/RMG)	
21	7	22	**FROSTY THE SNOWMAN** CHRISTY CLUNE (EMI)	
22	7	25	**HOW FAR WE'VE COME** MATCHBOX TWENTY (MELISMATIC/ATLANTIC)	
23	7	26	**SOMEBODY'S ME** BRIDGIT MENDLER (HOLLYWOOD)	
24	7	27	**NO ONE** ALICIA KEYS (RMG / RMG)	
25	7	28	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	

MODERN ROCK

PEAK POS.	WEEKS ON CHART	LAST WEEK'S RANK	TITLE / ARTIST / IMPRINT / PRODUCTION LABEL(S)	PROJECT
1	2	1	**AM I AFRAID** SWITCHFOOT (SIRE/ATLANTIC/ATLANTIC/WARNER BROS.)	
2	4	2	**THE PRETENDER** FOO FIGHTERS (ROSWELL/RCA/RMG)	
3	9	3	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	
4	5	5	**I GET IT** CAKEHEAD (VPC)	
5	5	6	**EMPTY WALLS** SEAL/ANNIE LENNOX (WARNER BROS.)	
6	3	7	**LONG ROAD TO RUIN** FOO FIGHTERS (ROSWELL/RCA/RMG)	
7	7	8	**PARALYZER** FINGER ELEVEN (WIND-UP)	
8	7	9	**BLEED IT OUT** LINKIN PARK (WARNER BROS.)	
9	11	11	**ALMOST EASY** FOO FIGHTERS (ROSWELL/RCA/WARNER BROS.)	
10	12	12	**WELL THOUGHT OUT TWINKLES** BUCKCHERRY (ECLIPSE/SERPENT/ARTISTDIRECT)	
11	9	14	**BIG CASINO** JIMMY EAT WORLD (THE FIRM/INTERSCOPE)	
12	11	13	**THE SCIENTIST** THREE DAYS GRACE (JIVE/ZOMBA)	
13	13	10	**DECONSTRUCTION** ATREYU (VOLCOM/ATREYU)	
14	14	15	**EVERYTHING'S MAGIC** ANGELS AND AIRWAVES (KERPOW!/SERPENT/EMPIRE)	
15	15	16	**BELIEVE** THE SWAYERS (ISLAND/RMG)	
16	16	17	**CRUSHCRUSHCRUSH** PARAMORE (FUELED BY RAMEN/ATLANTIC/ATLANTIC)	
17	17	18	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/ATLANTIC/ATLANTIC)	
18	18	19	**THE GOOD LEFT UNDONE** ROB ZOMBIE (T.U.G.M.A./ZOMBA)	
19	19	20	**HARD SUN** EDDIE VEDDER, MIKE MCCREADY, BRENDAN O'BRIEN (RMG)	
20	20	21	**THE RUNNING FREE** DANDELION (COLUMBIA)	
21	21	22	**IF I HAD EYES** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
22	23	23	**SHADOWPLAY** THE KILLERS (ISLAND/RMG)	
23	24	24	**YOU DON'T KNOW WHO LOVE IS YOU, BUT I DO AS YOU'RE TOLD** THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
24	25	25	**PSYCHO** PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
25	26	26	**BODYSNATCHERS** RADIOHEAD (XL)	

POP Billboard

AIRPLAY MONITORED BY nielsen BDS

SALES USER DISPLAYS BY nielsen SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PRODUCER / LABEL
1	1	8	**LOVE** FLO RIDA FEAT. T-PAIN (PDP, SCP, ATL/ATLANTIC)
2	3	7	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
3	2	7	**NO ONE** ALICIA KEYS (RMB/J/RMG)
4	5	5	**KISS KISS** CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
5	4	5	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	6	18	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)
7	8	10	**PARALYZER** FINGER ELEVEN (WIND UP)
8	7	11	**BUBBLY** COLBIE CAILLAT (MAVERICK/REPRISE)
9	20	32	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
10	13	11	**LOVE SONG** SARA BAREILLES (ATO)
11	9	15	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. AKON, LIL WAYNE & WYN (CLUMBIA)
12	12	4	**CYCLONE** BABY BASH FEAT. T-PAIN (UNIVERSAL)
13	5	5	**HATE THAT I LOVE YOU** ROSANNA TATE 50 VS. CRY (ATLANTIC)
14	14	6	**TAKE YOU THERE** SEAN KINGSTON (RELOAD/KINGSTON/INTERSCOPE)
15	10	5	**LOVE LIKE THIS** ALESSON RODRIGUES FEAT. SEAN KINGSTON (PHONOGENIC/CRI)
16	15	8	**STRONGER** KANYE WEST (DOT A DOLLA/DEF JAM/IDJMG)
17	17	9	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	18	9	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/ATLANTIC/AWAL)
19	19	7	**I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)** DAVID DANIELS (FFRR/LAFACE)
20	15	23	**THE WAY I ARE** TIMBALAND FEAT. KEYSHIA COLE (MOSLEY/BLACKGROUND/INTERSCOPE)
21	21	27	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)
22	27	2	**WITH YOU** CHRIS BROWN (JIVE/ZOMBA)
23	22	7	**HOW FAR WE'VE COME** MATCHBOX TWENTY (MELISSA/LAVA/ATLANTIC)
24	23	2	**DON'T STOP THE MUSIC** RIHANNA (DEF JAM/IDJMG)
25	26	6	**GOOD LIFE** KANYE WEST FEAT. T-PAIN (DOT A DOLLA/DEF JAM/IDJMG)
26	24	5	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)
27	25	2	**WE ONE** RAGHAV (V1/MRG)
28	29	2	**OUR SONG** TAYLOR SWIFT (BIG MACHINE)
29	28	3	**HYPNOTIZED** PLIES FEAT. AKON (BIG GATES SLIM & SLIDE/ATLANTIC)
30	30	3	**INTO THE NIGHT** SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
31	31	3	**SEE YOU AGAIN** MILEY CYRUS (HOLLYWOOD)
32	29	3	**WAKE UP CALL** MAROON 5 (A&M/OCTONE/INTERSCOPE)
33	35	2	**HERO/HEROINE** BETTY LEE (HOLLYWOOD)
34	34	2	**S.O.S.** JONAS BROTHERS (HOLLYWOOD)
35	36	14	**AYO TECHNOLOGY** 50 CENT FEAT. TIMBALAND & JUSTIN TIMBERLAKE (G-UNIT/INTERSCOPE/MRG)
36	33	14	**I'M SO HOOD** DJ KHALED (SLIP-N-SLIDE/ATLANTIC)
37	53	2	**STOP AND STARE** ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
38	32	5	**NEVER TOO LATE** THREE DAYS GRACE (JIVE/ZOMBA)
39	40	18	**GIMME MORE** BRITNEY SPEARS (JIVE/ZOMBA)
40	38	7	**SAD SHE SAID** ASHLEY TISDALE (WARNER BROS.)
41	37	3	**POP SUTRA** MONIKA YEE, LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
42	39	3	**CRUSH/CRUSHCRUSH** PARAMORE (FUELED BY RAMEN/ATLANTIC/AWAL)
43	41	2	**READY, SET, GO!** KELLY ROWLAND WITH WILLY CYRUS (MATCHBOX/VH1/RC STREET)
44	47	2	**SOULJA GIRL** SOULJA BOY TELL'EM FEAT. SUP (COLLIPARK/INTERSCOPE)
45	46	3	**WON'T GO HOME WITHOUT YOU** MAROON 5 (A&M/OCTONE/INTERSCOPE)
46	48	2	**CALABRIA 2008** DEAD PREZ (RELOAD/LATINO)
47	34	3	**DUFFLE BAG BOY** FLIPMODE SQUAD FEAT. LIL WAYNE, JEEZY, DEEZ (BAD BOY/ATLANTIC)
48	45	3	**GET BUCK IN HERE** GUNPLAY FEAT. YOUNG JEEZY, YOUNG D & LIL JOE (SLIP-N-SLIDE/ATLANTIC)
49	42	2	**JUST FINE** MARY J. BLIGE (MARY/MATCHBOX-GEFFEN/INTERSCOPE)
50	51	2	**WITCH DOCTOR (2007)** ALVIN AND THE CHIPMUNKS FEAT. CHRIS CLASSIC (CONCRAFT & TE)
51	50	2	**1234** FEIST (UNIDENTIFIED PUBLICITY/INTERSCOPE)
52	43	16	**STAY** SUGARLAND (MERCURY NASHVILLE)
53	52	13	**WALL TO WALL** CHRIS BROWN (JIVE/ZOMBA)
54	59	3	**THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007)** ALVIN AND THE CHIPMUNKS (CONCRAFT & TE)
55	44	8	**FLASHING LIGHTS** KANYE WEST FEAT. DWELE (DOT A POLLA/DEF JAM/IDJMG)
56	57	2	**BAD DAY** DANIEL POWTER (COLUMBIA/SONY)
57	75	2	**BLEED IT OUT** LINKIN PARK (WARNER BROS.)
58	39	3	**IF I HAD EYES** JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
59	38	3	**BARTENDER** T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
60	71	30	**THE PRETENDER** FOO FIGHTERS (ROSWELL/RCA)
61	75	21	**SENSUAL SEDUCTION** SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
62	51	4	**MISERY** PARAMORE (FUELED BY RAMEN/ATLANTIC/AWAL)
63	64	18	**CAN'T LET GO** MARIAH CAREY (ISLAND/DEF JAM/IDJMG)
64	57	6	**GIRLFRIEND** BOW WOW & OMARION (T.U.G./COLUMBIA)
65	54	12	**RAIN IT** DIVINE (VIRGIN)
66	62	29	**BEDTIME** ASHER (LAFACE)
67	49	5	**SUNRISE** LUKE PASSED FEAT. MATTHEW SANTOS (1ST & 10TH/ATLANTIC)
68	61	30	**SHUT UP AND DRIVE** RIHANNA (DEF JAM/IDJMG)
69	67	30	**WHEN YOU'RE GONE** AVRIL LAVIGNE (ELEKTRA)
70	90	16	**DON'T BLINK** BOYS NOIZE (BOYS NOIZE/INTERSCOPE)
71	68	23	**BED** J. HOLIDAY (MUSIC LINE/CAPITOL)
72	87	3	**FEEDBACK** JANET (VIRGIN/EMI)
73	69	5	**NO AIR** JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
74	85	18	**PICTURES OF YOU** THE KOOKS (VIRGIN)
75	72	5	**SUFFOCATE** J. HOLIDAY (MUSIC LINE/CAPITOL)
76	52	16	**BABY DON'T GO** FABOLOUS FEAT. JOHNNIE GUITAR (DESTINATION/DEF JAM/IDJMG)
77	69	2	**SEE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS (MOSLEY/RMG)
78	88	2	**FUNKYTOWN** ALVIN AND THE CHIPMUNKS (CONCRAFT & TE)
79	97	21	**ME LOVE** SEAN KINGSTON (RELOAD/KINGSTON/EPIC)
80	53	5	**GO GIRL** PITBULL FEAT. TRINA & TAMARA (SNOCAP MUSIC/ATLANTIC)
81	65	5	**FALLING IN LOVE AT A COFFEE SHOP** LANDON PRUISSING (COLUMBIA)
82	83	6	**ALL AROUND ME** FLYLEAF (THE END/INTERSCOPE)
83	73	14	**THE WAY I AM** RUDE BOYZ (RUDE BOYZ/RMG)
84	77	14	**CITIZEN SOLDIER** 3 DOORS DOWN (REPUBLIC)
85	74	3	**LEAVE IT ALL TO ME (ICARLY THEME SONG)** MIRANDA COSGROVE FEAT. DRAKE BELL (NICKELODEON/SYCO)
86	77	14	**UNTIL THE END OF TIME** JUSTIN TIMBERLAKE (SUITE/JIVE/ZOMBA)
87	–	21	**SORRY, BLAME IT ON ME** LIMP BIZKIT (FLAWLESS/GEFFEN/INTERSCOPE, MOTOWN)
88	60	4	**WHAT HURTS THE MOST** CASCADA (WARNER BROS.)
89	89	6	**HOT** LIL' KIM, LUDACRIS (AQUARIUS)
90	–	22	**A BAY BAY** SHANTEL (SHANTEL PRODUCTIONS & RMG)
91	78	7	**TAKING CHANCES** CELINE DION (COLUMBIA)
92	80	15	**SHAWTY IS A 10** THE CREAM (ST. ARTHUR)
93	76	7	**LETTER TO ME** BRAD PAISLEY (ARISTA NASHVILLE)
94	96	12	**ONLY IN MY Z STEP** CASSIDY FEAT. BRANDY, KRAZE (TVT/L.G.FAMILY/RMG)
95	91	2	**FREAKY GURL** DIDDY, DIRTY MONEY (BAD BOY/ATLANTIC)
96	99	4	**SCREAM** TIMBALAND FEAT. KEYSHIA COLE, MISSY ELLIOTT (MOSLEY/BLACKGROUND/INTERSCOPE)
97	86	7	**CAN'T HELP BUT WAIT** TORY LANEZ (ISLAND DEF JAM/IDJMG)
98	–	13	**I'M LIKE A LAWYER...(ME & YOU)** FALL OUT BOY (ISLAND DEF JAM/IDJMG)
99	–	2	**FALL FOR YOU** LEONA LEWIS (SYCO/SYNEO/COLUMBIA)
100	–	13	**I'M LIKE A LAWYER...(ME & YOU)** FALL OUT BOY (ISLAND DEF JAM/IDJMG)

POP 100: The top Pop singles 3 tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales data collected by Nielsen SoundScan, for the week ending December 30, 2007. Copyright © 2008 Nielsen Business Media, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. † 2008 Nielsen Business Media, Inc. All rights reserved **INTRODUCTION:** See Chart Legend for rules and explanations. ‡ 2008. Promotional and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PRODUCER / LABEL	PEAK
1	1	12	**NO ONE** ALICIA KEYS (RMB/J/RMG)	☆
2	3	15	**CLUMSY** FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
3	2	14	**APOLOGIZE** TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
4	4	12	**KISS KISS** CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
5	6	8	**LOVE** FLO RIDA FEAT. T-PAIN (PDP, SCP, ATL/ATLANTIC)	☆
6	5	18	**HATE THAT I LOVE YOU** ROSANNA TATE 50 VS. CRY (ATLANTIC)	☆
7	8	18	**TATTOO** JORDIN SPARKS (19/JIVE/ZOMBA)	☆
8	7	16	**BUBBLY** COLBIE CAILLAT (MAVERICK/REPRISE)	☆
9	9	17	**PARALYZER** FINGER ELEVEN (WIND UP)	☆
10	10	11	**LOVE LIKE THIS** ALESSON RODRIGUES FEAT. SEAN KINGSTON (PHONOGENIC/CRI)	☆
11	11	32	**THE WAY I ARE** TIMBALAND FEAT. KEYSHIA COLE (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
12	14	11	**TAKE YOU THERE** SEAN KINGSTON (RELOAD/KINGSTON/EPIC)	☆
13	12	13	**MISERY BUSINESS** PARAMORE (FUELED BY RAMEN/ATLANTIC/AWAL)	☆
14	13	8	**I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEMS)** DAVID DANIELS (FFRR/LAFACE)	☆
15	18	12	**TEARDROPS ON MY GUITAR** TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
16	17	23	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)	☆
17	16	12	**STRONGER** KANYE WEST (DOT A DOLLA/DEF JAM/IDJMG)	☆
18	15	6	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. AKON, LIL WAYNE & WYN (COLUMBIA)	☆
19	20	8	**DON'T STOP THE MUSIC** RIHANNA (DEF JAM/IDJMG)	☆
20	19	22	**OVER YOU** MIKE JONES (WARNER BROS.)	☆
21	21	24	**I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEMS)** DAVID DANIELS (FFRR/LAFACE)	☆
22	22	21	**AYO TECHNOLOGY** 50 CENT FEAT. TIMBALAND & JUSTIN TIMBERLAKE (G-UNIT/INTERSCOPE/MRG)	☆
23	23	22	**PIECE OF ME** BRITNEY SPEARS (JIVE/ZOMBA)	☆
24	24	29	**SHADOW OF THE DAY** LINKIN PARK (WARNER BROS.)	☆
25	28	4	**STOP AND STARE** ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
26	27	6	**SEE YOU AGAIN** MILEY CYRUS (HOLLYWOOD)	☆

SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PRODUCER / LABEL
1	1	25	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
2	3	5	**FOUNDATIONS** KATE NASH (KITSUNE/EPIC)
3	2	3	**DON'T SHOOT ME SANTA** THE KILLERS (RED/ISLAND)
4	7	4	**DOWN & WHATEVA** FREEMAN, BUN B, PASTOR TROY (SUAVE/KOCH)
5	4	5	**REDNECK (7 DAYS OF CHRISTMAS/MERRY YOUR SIGH CHRISTMAS)** DAVID ALLAN COE (WEBWORKS/KOCH, LAMAR) (PROD., WRITER)
6	12	43	**INSIDE OUT** THOMAS ROTHERY (LOST MOUNTAIN)
7	5	32	**OICHE CHIUIN (SILENT NIGHT)** CLANNAD (RCA)
8	21	65	**STRAIGHT TO VIDEO** BARENAKED LADIES (RAVENHEAD/E-MI/INTERSCOPE)
9	10	15	**WE WILL BECOME SILHOUETTES/BE STILL MY HEART** THE POSTAL SERVICE (SUB POP)
10	14	14	**BEAUTIFUL LIAR** BEYONCÉ & SHAKIRA (PARKWOOD/COLUMBIA)
11	36	25	**AYO TECHNOLOGY** 50 CENT (TIMBALAND/G-UNIT/INTERSCOPE)
12	11	5	**CUNTRY BONER** PUDGEFACE (RED)
13	15	42	**LET ME SEE SOMETHING** A.E. & WRECKLESS E.A.R. (WRECKLESS, ENTERTAINMENT)
14	13	8	**OUR TIME NOW** BLACK TIDE (WARNER BROS.)
15	25	41	**LOVE SONG** ELO CHONG MERCHAN SHOW (NETTWERK)
16	16	10	**ONLY IN MY Z STEP** MANNISH (APPARATUS)
17	22	81	**EVERY DAY IS EXACTLY THE SAME** BRAD MICK NAILS (NETTWERK/SUBPOP)
18	–	31	**PARTY LIKE A ROCKSTAR** BOOT BARN (STECKLER/LIVE NATION)
19	17	4	**THE MARCH** BY EMMA MARLEY (STEELE/LITTLE RAD)
20	9	3	**SHE'S LIKE THE WIND** LUDACRIS FEAT. PATTI LABELLE (DTP/COLUMBIA)
21	39	43	**WHAT HURTS THE MOST** CASCADA (WARNER BROS.)
22	37	51	**THE PERFECT DRUG** NINE INCH NAILS (NOTHING/INTERSCOPE)
23	24	17	**SHUT ME UP** SINGLES SELF INTOLERANCE (SELF INTOXICATED)
24	18	6	**NY HOMETOWN, SANTA CLAUS IS COMIN' TO TOWN** BRUCE SPRINGSTEEN (COLUMBIA)
25	19	4	**KNOCK DOWN THE WALLS** DANNY CROKER (TEEC)

HITPREDICTOR

BOX POWERED BY promotesquad

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release

ARTIST/TITLE/LABEL (Source) — Chart Run

POP 100 AIRPLAY

Take You There EPIC (65.0)	12
Teardrops On My Guitar UNIVERSAL REPUBLIC (80.0)	14
Don't Stop The Music CLMA (71.0)	18
Shadow Of The Day WARNER BROS. (70.0)	19
See You Again HOLLYWOOD (66.5)	25
With You CHRIS BROWN (71.0)	26
Sorry ATLANTIC/LAVA (60.0)	33
Hypnotized ATLANTIC (65.0)	34
Never Too Late ZOMBA (67.0)	37
He Said She Said WARNER BROS. (70.0)	
Love Song EPIC (66.5)	
Whatever It Takes GEFFEN (72.1)	
Not Here (64.3)	

ADULT TOP 40

Shadow Of The Day WARNER BROS. (72.6)	12

TEARDROPS ON MY GUITAR UNIVERSAL REPUBLIC (79.2)

No One RMG (73.6)	19
Whatever It Takes GEFFEN (66.7)	19

Soul Days (The Rest Of Our Lives) UNIVERSAL REPUBLIC (66.6)

	29

ADULT CONTEMPORARY

Drowning With A Broken Heart COLUMBIA (75.0)	13
Last Warrior BMG (74.2)	15
Lost In This Moment WARNER BROS. (65.0)	18

Somebody's Me MERCURY (79.1)

Nothin' Better To Do CURB/WARNER (68.3)	23
Dream On HAZER & YEE (71.0)	29
Almost Lover VIRGIN (62.0)	

MODERN ROCK

Everything's Magic SEPTEN (69.2)	14
Shadowcopy SUNNI (66.4)	22
Falling On Wires GF (65.0)	32
The Underdog MOMO (66.1)	34

SALES DATA COMPILED BY
Nielsen SoundScan

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TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	PEAK POS.	WEEKS AT PEAK
1	1	2	**MARY J. BLIGE** GEFFEN/A&M/DEFINITIVE JAM/IDJMG (13.99) ●	Growing Pains	1
2	2	7	**ALICIA KEYS** RMG / J/RCA (11.99) ●	As I Am	2
3	5	5	**CHRIS BROWN** JIVE / ZOMBA (18.98) ●	Exclusive	2
4	3	6	**JAHEIM** SHAUL / WARNER BROS./WARNER BROS. (18.98)	The Makings Of A Man	3
5	8	8	**LUPE FIASCO** 1ST & 15TH / ATLANTIC 368316-66 (13.98)	Lupe Fiasco's The Cool	4
6	4	3	**JAY-Z** ROC-A-FELLA/DEF JAM 010570-11 (RMG) (13.98)	American Gangster	1
7	9	10	**BOW WOW & OMARION** T.I. / COLUMBIA/SONY MUSIC (11.98)	Face Off	2
8	7	4	**KIRK FRANKLIN** FIRST BOOK OF MC / ESSENCE 167733-35469 (18.98)	The Fight Of My Life	1
9	10	3	**BRIONAN** CASH MONEY / UNIVERSAL MOTOWN 010251 (UMRG) (13.98)	S*Stunnin	3
10	12	12	**SOULJA BOY TELL'EM** COLLIPARK / UNIVERSAL (SONG)* - ICA (13.98)	soulja boy tell'em	6
11	11	12	**KANYE WEST** ROC-A-FELLA / DEF JAM 009641-10 (RMG) (13.98)	Graduation	1
12	13	10	**VARIOUS ARTISTS** NBA ENTERTAINMENT / GAMING & MARKETING GROUP / UNIVERSAL/ZOMBA 167655/CAPITOL (18.98)	NOW 26	4
13	17	17	**J. HOLIDAY** RED / J RED 71082 / CAPITOL (12.98)	Go	4
14	14	4	**MARIO** J RED 71057 / 375/RS FINE (18.98)	The Best Thing Never Had	3
15	16	5	**THE-DREAM** RADIO KILLA / DEF JAM 009677-10 (RMG) (13.98)	Love/Hate	9
16	18	20	**JILL SCOTT** HI / CRA 94774-00558 (10.98) ●	The Real Thing: Words And Sounds Vol. 3	2
17	15	24	**CHRISETTE MICHELE** DEF JAM 009713-10 (RMG) (13.98)	I Am	9
18	22	13	**SCARFACE** SMC / DEF JAM / SMC RAP-A-LOT 331772-ADR/UMR (18.98)	Made	3
19	21	7	**DRAMA** DRAMA / ATLANTIC 368580-66 (10.98)	Gangsta Grillz: The Album	3
20	23	7	**BEANIE SIGEL** BSR / A REAL GOOD ONE 009557-10 (RMG) (13.98)	The Solution	7
21	24	21	**JUSTIN TIMBERLAKE** JIVE / ZOMBA 71081-66 (18.98) ●	FutureSex/LoveSounds	1
22	20	9	**WU-TANG CLAN** WU-TANG RECORDS / A REAL GOOD ONE 009560-10 (RMG) (13.98)	8 Diagrams	9
23	19	25	**RIHANNA** DEFJAM / DEF JAM 009569-10 (RMG) (12.98)	Good Girl Gone Bad	3
24	25	25	**50 CENT** SMC / G-UNIT / INTERSCOPE 009501-10 (RMG) (13.98)	Curtis	2
25	26	19	**BOYZ II MEN** MOTOWN / A REAL GOOD ONE (11.98)	Motown: A Journey Through Hitsville USA	6
26	27	11	**GUCCI MANE** BIG GUCCI / 1017 BRICK/ATLANTIC 313516 (RMG) (18.98)	Back To The Traphouse	11
27	30	27	**WYCLEF JEAN** THE CARNIVAL / A REAL GOOD ONE 009477-10 (RMG) (13.98)	Carnival Vol. II: Memories Of An Immigrant	5
28	28	13	**TIMBALAND** MOSLEY / BLACKGROUND / INTERSCOPE 009594* (CD) (12.98)	Timbaland Presents Shock Value	3
29	29	33	**PLIES** BIG CASTER SLIM & SLICE / ATLANTIC 185340-66 (10.98)	The Real Testament	2
30	31	26	**SOUNDTRACK** ARC / WILD (RMG) (13.98)	This Christmas	7
31	32	28	**TREY SONGZ** ATOM / ATLANTIC 71174/S (10.98)	Trey Day	2
32	34	20	**AMY WINEHOUSE** ISLAND / A REAL GOOD ONE* (UMRG) (18.98)	Back To Black ●	5
33	17	2	**CHINGY** DEFJAM / DEF JAM 010227-10 (RMG) (13.98) ●	Hate It Or Love It	17
34	33	29	**STYLES P** D-HOMIES / D-BLOCK 86870-04 (CD) (17.98)	Super Gangster (Extraordinary Gentlemen)	7
35	49	41	**LEO!SI** LEO! / EMPIRE (10.98)	Lost & Found	10
36	37	44	**COMMON** G.O.O.D. / GEFFEN 009587-10 (13.98)	Finding Forever ●	1
37	38	38	**ANGIE STONE** STAX / KOCH 8551CD (18.98)	The Art Of Love & War	1
38	39	21	**GHOSTFACE** DEF JAM / DEF JAM 009496 (13.98)	The Big Doe Rehab	5
39	41	36	**MARVIN SAPP** STATE / KOCH 8550CD (17.98)	Thirsty	30
40	42	28	**2PAC** AMARU / DEATH ROW/INTERSCOPE 013972 (UMR) (11.98)	The Best Of 2Pac - Part 1: Thug	13
41	48	48	**SEAN KINGSTON** BEVERLY HILLS / ATLANTIC 77099-50501 (RMG) (10.98)	Sean Kingston	3
42	35	35	**ARETHA FRANKLIN** RHINO / RHINO (RMG) (14.98)	Jewels In The Crown: Duets With The Queen	7
43	43	43	**CHAKA KHAN** BURGUNDY / MOJO/EMPIRE (RMG) (17.98)	Funk This	9
44	45	38	**BEYONCE** COLUMBIA / COLUMBIA/SONY MUSIC (18.98)	B'Day	2
45	46	44	**WILL DOWNING** PEAK / SHANACHIE 5080 (CD) (18.98)	After Tonight	1
46	44	31	**CASSIDY** B.A.R.S. / SMC / 1ST & 15TH / EMPIRE (15.98)	B.A.R.S. The Barry Adrien Reese Story	3
47	50	50	**T.I.** GRAND HUSTLE / ATLANTIC 77127* AG (18.98)	T.I. Vs T.I.P.	1
48	51	24	**FREEWAY** ROC-A-FELLA / DEF JAM 009830-10 (RMG) (13.98)	Free At Last	3
49	47	34	**2PAC** AMARU / INTERSCOPE 013231 (UMR) (11.98)	The Best Of 2Pac - Part 2: Life	18
50	57	56	**DJ KHALED** TERROR SQUAD / EPIC 92764 (CD) (17.98)	We The Best ●	2
51	52	45	**QUEEN LATIFAH** FLAVOR UNIT / EMPIRE 86270-02 (12.98)	Trav'lin' Light	6
52	36	52	**HURRICANE CHRIS** DEF JAM / DEF JAM / EMPIRE (RMG) (10.98)	51/50 Reshet	4
53	53	52	**NE-YO** DEF JAM / DEF JAM 009580-10 (RMG) (13.98)	Because Of You ●	1
54	54	54	**ELLIOTT YAMIN** RCA / RCA 78865-66 (CD) (18.98)	Sounds Of The Season: The Elliott Yamin Holiday Collection (EP)	32

Data for week of JANUARY 12, 2008 | For chart reprints call 646.654.4633

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE	PEAK POS.	WEEKS AT PEAK
1	3	53	**STEVIE RAY VAUGHAN AND OOUBLE TROUBLE** EPIC/LEGACY (CD) (12.98)	The Real Deal: Greatest Hits Vol. 1	1
2	1	8	**STEVIE RAY VAUGHAN & FRIENDS** LEGACY/EPIC (CD) (12.98)	Solos, Sessions & Encores	1
3	2	14	**BETTYE LAVETTE** ANTI- (RMG) (12.98)	The Scene Of The Crime	2
4	4	19	**JOE BONAMASSA** J & R ADVENTURES 14093	Slow Gin	1
5	7	44	**SOUNDTRACK** LONELY PLANET	Black Snake Moan	1
6	5	90	**THE DEREK TRUCKS BAND** COLUMBIA/MASTERWORKS 96260	Songlines	1
7	6	48	**KENNY WAYNE SHEPHERD** REPRISE / 143TH / WARNER BROS. (CD) (18.98)	10 Days Out: Blues From The Backroads	1
8	15	5	**DION** THE STONEHENGE VERVE FORECAST 013173 (CD)	Son Of Skip James	1
9	8	94	**ETTA JAMES** MACK AVENUE/CLEAN FEED 1046	The Definitive Collection	1
10	14	8	**ANA POPOVIC** ELECTRO-FI/SHANACHIE 5091 (CD)	Still Making History	1
11	9	10	**KEB' MO'** THE OKEH LIFE 77521 (RED INK	Suitcase	1
12	NEW		**SOUNDTRACK** ATLANTIC (RMG) (CD)	The Great Debaters	1
13	13	21	**MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON** LEGACY/EPIC (CD) (12.98)	Breakin' It Up, Breakin' It Down	1
14	11	10	**OMAR KENT DYKES & JIMMIE VAUGHAN** BMI 1001	On The Jimmy Reed Highway	1
15	12	21	**ROBBEN FORD** CONCORD 29834	Truth	1

BETWEEN THE BULLETS - spence@billboard.com

LEDISI TALL IN SOFT SALES WEEK

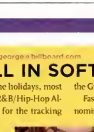
As is customary following the holidays, most sales charts, including Top R&B/Hip-Hop Albums, yield few highlights for the tracking week that ended Dec. 30.

Mary J. Blige holds at No. 1 despite a 70% downturn, since no debuts enter the fray.

This frame last year, Omarion bowed on top with one of four new albums in the top 50. That same week, the collector's edition of "Dreamgirls" was the Greatest Gainer, climbing 60-30 (up 29%).

Fast forward to this year, and Grammy Awardnominated Ledisi at No. 36 owns the only sales increase in the top 50, up 4%. She hulks, as most others do this issue, because the criteria are lowered for this period. Still, gains by Elliott Yamin (No. 55, up 32%) and Trin-i-tee 5:7 (No. 66, up 18%) would look strong in any week.

— Raphael George


LEDISI

See Charts Legend for rules and explanations. All rights reserved. **HOT R&B/HIP-HOP AIRPLAY:** 133 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Hot R&B/Hip-Hop Songs chart. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HITPREDICTOR
1	1	10	**#1 2 WKS** LIKE YOU'LL NEVER SEE ME AGAIN / ALICIA KEYS (MBK/J/RMG)	☆
2	2	19	NO ONE / ALICIA KEYS (MBK/J/RMG)	☆
3	3	21	CAN'T HELP BUT WAIT / TREY SONGZ (SONG BOOK/ATLANTIC)	☆
4	4	13	SUFFOCATE / J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
5	5	14	JUST FINE / MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	7	41	UNTIL THE END OF TIME / JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
7	9	17	GOOD LIFE / KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
8	8	17	SHOULDA LET YOU GO / KEYSHIA COLE INTRODUCING AMINA (MANI/GEFFEN/INTERSCOPE)	☆
9	6	20	KISS KISS / CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
10	11	8	SENSUAL SEDUCTION / SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
11	12	11	INDEPENDENT / WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM-ATLANTIC)	
12	10	24	DUFFLE BAG BOY / PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
13	14	9	I REMEMBER / KEYSHIA COLE (MANI/GEFFEN/INTERSCOPE)	☆
14	13	21	I'M SO HOOD / DJ KHALED (TERROR SQUAD/KOCH)	
15	15	18	POP BOTTLES / BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
16	17	18	CRYING OUT FOR ME / MARIO (3RD STREET/RMG)	☆
17	18	10	FLASHING LIGHTS / KANYE WEST FEAT. OWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
18	18	15	LOW / FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
19	19	26	SHAWTY IS A 10 / THE-DREAM (DEF JAM/IDJMG)	☆
20	21	20	BED / J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
21	20	9	GIRLFRIEND / BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
22	23	5	WITH YOU / CHRIS BROWN (JIVE/ZOMBA)	☆
23	31	42	TEACHME / MUSIQ SOULCHILD (ATLANTIC)	☆
24	25	12	NEVER / JANEIM (DIVINE MILL/ATLANTIC)	
25	32	44	WHEN I SEE U / FANTASIA (J RMG)	☆
26	24	15	HATE THAT I LOVE YOU / RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
27	22	18	HYPNOTIZED / PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
28	33	32	LET IT GO / KEYSHIA COLE (MANI/GEFFEN/INTERSCOPE)	☆
29	30	4	WORK THAT / MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
30	29	24	MY DRINK N' MY 2 STEP / CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J RMG)	☆
31	28	10	DEY KNOW / SHAWTY LO (4/A/SYLUM)	
32	26	15	SOULJA GIRL / SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
33	34	35	SHAWTY / PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
34	45	35	DO YOU / NE-YO (DEF JAM/IDJMG)	☆
35	44	19	MY LOVE / JOE (JIVE/ZOMBA)	
36	42	21	ANGEL / CHAKA KHAN (BURGUNDY/COLUMBIA)	
37	36	12	GIVIN' ME A RUSH / TYRA B (WARNER BROS.)	☆
38	37	32	HOOD FIGGA / GORILLA ZOE (BLOCK BAD BOY SOUTH/ATLANTIC)	
39	35	12	ROC BOYS (AND THE WINNER IS)... / JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
40	41	29	CRANK THAT (SOULJA BOY) / SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
41	38	23	BABY / ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	
42	39	6	I WON'T TELL / FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
43	43	4	FALSETTO / THE-DREAM (DEF JAM/IDJMG)	
44	53	20	HEARTBREAKER / TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
45	48	12	PUT YOU UP ON GAME / ARETHA FRANKLIN WITH FANTASIA (J RMG)	
46	47	29	FREAKY GURL / GUCCI MANE (BIG CAT/ASYLUM-ATLANTIC)	
47	48	25	HATE ON ME / JILL SCOTT (HIDDEN BEACH)	
48	49	30	IF I HAVE MY WAY / CHRISETTE MICHELE (DEF JAM/IDJMG)	
49	40	8	FLY LIKE ME / CHINGY FEAT. AMERIE (DTP/DEF JAM/IDJMG)	
50	52	17	WOMAN / RAHEEM DEVAUGHN (JIVE/ZOMBA)	

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HITPREDICTOR
1	1	18	**#1 18 WKS** NO ONE / ALICIA KEYS (MBK/J/RMG)	☆
2	4	21	MY LOVE / JOE (JIVE/ZOMBA)	
3	2	19	UNTIL THE END OF TIME / JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
4	7	8	LIKE YOU'LL NEVER SEE ME AGAIN / ALICIA KEYS (MBK/J/RMG)	☆
5	3	22	ANGEL / CHAKA KHAN (BURGUNDY/COLUMBIA)	
6	8	41	TEACHME / MUSIQ SOULCHILD (ATLANTIC)	☆
7	8	11	NEVER / JANEIM (DIVINE MILL/ATLANTIC)	
8	9	12	JUST FINE / MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
9	5	24	BABY / ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	
10	11	13	PUT YOU UP ON GAME / ARETHA FRANKLIN WITH FANTASIA (J RMG)	
11	14	23	ALRIGHT / LEDISI (VERVE FORECAST/VERVE)	
12	10	27	HATE ON ME / JILL SCOTT (HIDDEN BEACH)	
13	15	21	HEARTBREAKER / TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
14	16	14	WOMAN / RAHEEM DEVAUGHN (JIVE/ZOMBA)	
15	17	6	I REMEMBER / KEYSHIA COLE (MANI/GEFFEN/INTERSCOPE)	
16	18	14	AFTER TONIGHT / WILL DOWNING (PEAK/CMG)	
17	18	10	MY LOVE / JILL SCOTT (HIDDEN BEACH)	
18	20	9	DECLARATION (THIS IS IT!) / KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	
19	21	6	HONEY / ERYKAH BADU (UNIVERSAL MOTOWN)	
20	22	19	STOP BREAKING MY HEART / RAHSAAN PATTERSON (ARISTA/RMG)	
21	23	12	DO YOU FEEL ME / ANTHONY HAMILTON (DEF JAM/IDJMG)	
22	24	16	I APOLOGIZE / ANN NESBY (T.S. TIME CHILD/SHANACHIE)	
23	27	4	ONE FOR ALL TIME / CHAKA KHAN (BURGUNDY/COLUMBIA)	
24	26	21	GOT 2 BE DOWN / ROBIN THICKE FEAT. FAITH EVANS (STAR TRAK/INTERSCOPE)	
25	25	6	BE OK / CHRISETTE MICHELE (DEF JAM/IDJMG)	

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	1	42	**#1 4 WKS** INSIDE OUT / LEMAR UNDERWOOD (KINGS MOUNTAIN)
2	4	13	SHE'S HOT / ROGUE SOULJAMZ (STICO & DA KANDIT) (IMAGINATION)
3	2	4	SWAGGA / EMMANUEL (5TH WORLD)
4	–	2	THE MARCH / KYMANI MARLEY (VOX/REALITY/AAO)
5	8	89	KOOL AID / LIL' BASS FEAT. JT MONEY (PIPELINE)
6	3	7	MORE THAN A LOVE SONG / PRYSLEZZ FEAT. OWELE (KING APE)
7	24	3	GET BUCK IN HERE / DJ FELLI FEL (ISLAND URBAN/IDJMG)
8	–	12	BIG GIRL (NOW) / SILVA JAGUAR (RPM)
9	22	14	SHAKE THAT BODY / PJ FEAT. ELEPHANT MAN (TRACK PUSHA)
10	10	26	I GET IT IN / CHAOS TRA COMMUNITY SERVA (FAM FIRST)
11	9	27	BEAUTIFUL LIAR / BEYONCÉ & SHAKIRA (MUSIC WORLD/COLUMBIA)
12	13	11	GET UP ON IT / EL GRECO FEAT. TERRAH (LEVEL 3)
13	–	8	I'M WIT IT / FASHO (UMG)
14	–	18	TONIGHT (TONIGHT IS THE NIGHT) / SILVA JAGUAR (SILVA JAGUAR RPM CONSORTIUM)
15	7	20	BED / J. HOLIDAY (MUSIC LINE/CAPITOL)
16	17	2	WORK THAT / MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
17	–	45	I AM NOT MY HAIR / INDIA.ARIE (UNIVERSAL MOTOWN)
18	25	45	CALL ON ME / JANET & NELLY (VIRGIN)
19	–	11	I'M GETTIN MONEY / SOSA FEAT. JIM JONES (EMOLE)
20	–	1	MY DRINK N' MY 2 STEP / CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J RMG)
21	–	1	SUFFOCATE / J. HOLIDAY (MUSIC LINE/CAPITOL)
22	–	2	SOULJA GIRL / SOULJA BOY TELL'EM FEATURING I-18 (COLLIPARK/INTERSCOPE)
23	–	1	POP LIFE / PRAS MICHEL (IMAGE)
24	–	1	GIVE IT TO YOU / EVE FEAT. SEAN PAUL (AFTERMATH/FULL SURFACE/RUFF RYDERS/INTERSCOPE/CMG GEFFEN)
25	–	30	LOVERBOY / MARIAH CAREY FEAT. ELA BRAT & LUDACRIS (VIRGIN)

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HITPREDICTOR
1	1	18	**#1 4 WKS** LOW / FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
2	2	18	NO ONE / ALICIA KEYS (MBK/J/RMG)	☆
3	3	16	KISS KISS / CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
4	4	16	HYPNOTIZED / PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
5	5	13	APOLOGIZE / TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	6	11	GIRLFRIEND / BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
7	8	13	DUFFLE BAG BOY / PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
8	7	18	GOOD LIFE / KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
9	10	6	FLASHING LIGHTS / KANYE WEST FEAT. OWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	9	10	CAN'T HELP BUT WAIT / TREY SONGZ (SONG BOOK/ATLANTIC)	☆
11	11	5	SENSUAL SEDUCTION / SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
12	12	9	WHAT IS IT / BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
13	18	4	WITH YOU / CHRIS BROWN (JIVE/ZOMBA)	☆
14	15	9	CLUMSY / FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
15	14	28	CYCLONE / BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
16	13	19	HATE THAT I LOVE YOU / RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
17	20	5	LIKE YOU'LL NEVER SEE ME AGAIN / ALICIA KEYS (MBK/J/RMG)	☆
18	19	24	CRANK THAT (SOULJA BOY) / SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	☆
19	17	21	BABY DON'T GO / FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	
20	22	7	SUFFOCATE / J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
21	21	17	FREAKY GURL / GUCCI MANE (BIG CAT/ASYLUM-ATLANTIC)	
22	23	20	BED / J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
23	16	20	GET BUCK IN HERE / DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)	☆
24	24	11	TAKE YOU THERE / BEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
25	25	8	THE ANTHEM / PITBULL FEAT. LIL JON (FAMOUS/ARISTA/TVT)	

☆ HITPREDICTOR

DATA PROVIDED BY [redacted]

See chart legend for rules and explanations. Yellow indicates recently tested title. ■ indicates New Release.

ARTIST/Title/LABEL (Score) — Chart Rank

R&B/HIP-HOP AIRPLAY

Suffocate CAPITOL (76.5)	4
Just Fine INTERSCOPE (78.0)	5
I Remember INTERSCOPE (80.0)	13
Pop Bottles UNIVERSAL MOTOWN (67.5)	15
Crying Out For Me RMG (86.3)	16
Flashing Lights IDJMG (73.5)	17
Girlfriend COLUMBIA (75.0)	21
With You ZOMBA (67.3)	22
Hate That I Love You IDJMG (75.8)	26
Givin' Me A Rush WARNER BROS. (68.4)	37
Heartbreaker UNIVERSAL MOTOWN (80.2)	44

RHYTHMIC AIRPLAY

Apologize INTERSCOPE (81.8)	5
Girlfriend COLUMBIA (75.5)	8
Flashing Lights IDJMG (65.7)	8
Can't Help But Wait ATLANTIC (75.0)	10
With You ZOMBA (73.0)	13
Clumsy INTERSCOPE (68.2)	14
Like You'll Never See Me Again RMG (77.7)	17
Suffocate CAPITOL (74.5)	20
Take You There EPIC (69.5)	24
Shoulda Let You Go GEFFEN (86.3)	35
Just Fine GEFFEN (71.5)	

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Billboard R&B/HIP-HOP

JAN 12 2008

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE / ARTIST / PRODUCER(S) / LABEL	PEAK	WEEKS
1	1	2	**#1 LOVE YOU'LL NEVER SEE ME AGAIN** / Alicia Keys (A. KEYS) / RCA	1	3
2	2	1	**GREATEST #1 NO ONE** / Alicia Keys (A. KEYS, J. HARMON, DARKCHILD, JERRY "WONDER" DUPLESSIS, J. HARMON) / J	1	3
3	4	4	**CAN'T HELP BUT WAIT** / Trey Songz (TREY SONGZ, J. HARMON) / ATLANTIC	3	4
4	3	3	**SUFFOCATE** / J. Holiday (J. HOLIDAY, J. HARMON) / MUSIC LINE/DEF JAM	3	4
5	5	7	**JUST FINE** / Mary J. Blige (R. KELLY, J. HARMON) / MCA	5	3
6	6	5	**UNTIL THE END OF TIME** / Justin Timberlake Duet With Beyonce (TIMBALAND, J. HARMON, J. TIMBERLAKE, J.Y. MOSLEY, B. WILLIS) / JIVE	3	4
7	8	8	**GOOD LIFE** / Kanye West Featuring T-Pain (K. WEST, J. HARMON, D. DAVIS, T. PENTZ, LEGEND, D. JONES, M. J. WASHINGTON) / ROC-A-FELLA/DEF JAM/IDJMG	7	3
8	7	6	**SHOULDA LET YOU GO** / Keyshia Cole Introducing Avant (R. JEAN'S, K. KOLE, F. SMITH) / GEFFEN/IMG	5	4
9	9	9	**KISS KISS** / Chris Brown Featuring T-Pain (J. HOO, J. HARMON, M. HELM) / JIVE/ZOMBA	3	4
10	10	10	**SENSUAL SEDUCTION** / Snoop Dogg (S. BRIDGES, J. STEWART) / DOGGYSTYLE/GEFFEN/IMG	10	3
11	11	11	**INDEPENDENT** / Webbie, Lil Phat & Lil Boosie (WEBBIE, LIL PHAT, LIL BOOSIE, M. GRADDY, M. VERRELL, M. THATCH) / TRU-LIFE/ASYLUM/ATLANTIC	11	3
12	12	12	**RUFFLE BAG BOY** / Playaz Circle Featuring Lil Wayne (D. CARTER, J. HARMON, S. CARTER, J. BARRS) / BOOGIE/ATLANTIC	12	3
13	14	14	**I REMEMBER** / Keyshia Cole (K. COLE, G. D. PUTTS) / GEFFEN/IMG	13	3
14	13	13	**I'M SO HOOD** / DJ Khaled Featuring T-Pain, Trick Daddy, Rick Ross & Plies (DJ KHALED, J. HARMON, T. PENTZ, W. ROBERTS, A. ALMEDA, L. DRISKELL, M. HARRIS) / SLUMA/ATLANTIC	13	3
15	15	15	**POP BOTTLES** / Birdman Featuring Lil Wayne (BIRDMAN, J. HARMON, D. CARTER, S. MORALES, B. DIAZ) / CASH MONEY/UNIVERSAL/IDJMG	15	3
16	16	16	**CRYING OUT FOR ME** / Mario (MARIO, J. HARMON, J. LEVERT, C. STEWART, E. WILLIAMS) / J	16	3
17	17	17	**FLASHING LIGHTS** / Kanye West Featuring Dwele (K. WEST, J. HARMON, D. DAVIS, J. HUDSON) / ROC-A-FELLA/DEF JAM/IDJMG	17	3
18	18	18	**LOW** / Flo Rida Featuring T-Pain (M. WATKINS, T. DE LARGE, M. MORPHEUS, T. PENTZ) / POE BOY/ATLANTIC	18	3
19	19	19	**SHAWTY IS A 10** / The-Dream (J. HARMON, T. TRAMA, L.O. JACKSON) / DEF JAM/IDJMG	19	3
20	21	22	**BED** / J. Holiday (J. HOLIDAY, C. MCKINLEY) / DEF JAM/IDJMG	20	3
21	20	20	**GIRLFRIEND** / Bow Wow & Omarion (B. GIBSON, A. MOSS, C. OBANNON, P.H. RICHARD, J. WILLIAMS, I. TRACH) / T.I.-CO./ARISTA	20	3
22	22	21	**WITH YOU** / Chris Brown (CHRIS BROWN, J. HARMON, P. S. STEWART, E. HERNANDEZ, F. LIND, A. BJORKLUND) / JIVE/ZOMBA	21	3
23	23	23	**TEACHME** / Missy Elliott (MISSY ELLIOTT, J. HARMON, C. WILLIAMS, K. BARNES, J. SMITH, R. DOWN AND A. BLACKSTONE) / THE GOLDMINE/ATLANTIC	23	3
24	24	24	**NEVER** / Jahsiah (JAHSIAH, J. HARMON, D. PARRIS, E. DAVIS, W. WILLIAMS) / DIVINE WILL/ATLANTIC	24	3
25	25	25	**WHEN I SEE U** / Fantasia (FANTASIA, J. HARMON, D. SHAFFER, C. J. MACKINTOSH, R. RUSELL, J. SEWELL, V. LEWIS, P. SIMS) / J	25	3
26	26	26	**HATE THAT I LOVE YOU** / Rihanna Featuring Ne-Yo (J. HARMON, C. STEWART, T. HERMAN, M. S. ERIKSEN) / DEF JAM/IDJMG	26	3
27	27	27	**HYPNOTIZED** / Plies Featuring Akon (A. THOMAS, J. HARMON, A. KHOURI) / BOOGIE/ATLANTIC/IDJMG	27	3
28	28	28	**LET IT GO** / Keyshia Cole Featuring Missy Elliott & Lil Kim (K. COLE, M. ELLIOTT, L. HERAS-E., LIL' KIM, J. HARMON) / GEFFEN/IMG	28	3
29	29	29	**WORK THAT** / Mary J. Blige (J. HARMON, T. J. MITCHELL, J. III, J. ROSE, T. EVERETTE, S. GARRETT) / MCA	29	3
30	30	30	**MY DRINK N' MY 2 STEP** / Cassidy Featuring Swizz Beatz (SWIZZ BEATZ, J. HARMON, C. GRIFFIN, A. STEVENSON, D. DAVIS) / DJ GRIFF/ATLANTIC	30	3
31	31	31	**DEY KNOW** / Shawty Lo (BILLY BLUE, J. WILSON) / D-TOWN/ASYLUM	31	3
32	32	32	**SOULJA GIRL** / Soulja Boy Tell'em Featuring I-15 (SOULJA BOY TELL'EM, J. HARMON, CRAGGIE, C. THORNTON) / COLLIPARK/SODMG/INTERSCOPE/IDJMG	32	3
33	33	33	**SHAWTY** / Plies Featuring T-Pain (MARK ANTHONY, M. MADDOX, C. BRICKHOUSE, T. PENTZ, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE, C. G. DANIEL) / BOOGIE/ATLANTIC/IDJMG	33	3
34	34	34	**DO YOU** / Ne-Yo (J. HARMON, M. HOUSTON, SR, M. HOUSTON, JR, SHAMAR M. ALLEN) / DEF JAM/IDJMG	34	3
35	35	35	**MY LOVE** / Joe (J. HARMON, K. D. DAVIS, J. GRIFFIN, S. GARRETT) / JIVE/ZOMBA	35	3
36	36	36	**ANGEL** / Chaka Khan (JIMMY JAM, T. LEWIS, C. HAYES, J.D. WRIGHT) / BURGUNDY/CD LIBERTY	36	3
37	37	37	**GIVIN ME A RUSH** / Tyra B (KEITH THOMAS, J. HARMON, J. JEFFRIES, P. HOWARD, S. BOLLING & YOUNG, D. WATSON) / WARNER BROS.	37	3
38	38	38	**ROC BOYS (AND THE WINNER IS)...** / Jay-Z (JAY-Z, J. HARMON, C. GRIFFIN, A. STEVENSON, D. DAVIS) / ROC-A-FELLA/DEF JAM/IDJMG	38	3
39	39	39	**HOOD FIGGA** / Gorilla Zoe (GORILLA ZOE, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / BOOGIE/BLVD BOY ZOO/ATLANTIC	39	3
40	41	41	**CRANK THAT (SOULJA BOY)** / Soulja Boy (SOULJA BOY TELL'EM, J. HARMON) / COLLIPARK/SODMG/INTERSCOPE/IDJMG	40	3
41	40	40	**BABY** / Angie Stone Featuring Betty Wright (STONE, J. HARMON, C. MITCHELL, R. MORTON, C. WHITFIELD) / J	40	3
42	42	42	**I WON'T TELL** / Fat Joe Featuring J. Holiday (J. HOLIDAY, J. HARMON, A. COPPIN, C. MATTHEWS, M. MORALES, D. DAVIS, M. HARRIS) / DEF JAM/IDJMG	42	3
43	43	43	**FALSETTO** / The-Dream (TERIUS NASH, J. HARMON) / DEF JAM/IDJMG	43	3
44	44	44	**HEARTBREAKER** / Tank (DARNELL JOHNSON, J. HARMON, M. T. THOMAS, C. DANIELS, J. SMITH, J. JACKSON, M. MARTIN) / BLACKGOLD/ATLANTIC	44	3
45	45	45	**PUT YOU UP ON GAME** / Aretha Franklin With Fantasia (RAY J, J. HARMON, D. HARRIS, R. RUSSELL, A. CRIER, A. MARTIN, L. ARCHER) / J	45	3
46	46	46	**FREAKY GURL** / Gucci Mane (GUCCI, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / BIG GEE/ATLANTIC/IDJMG	46	3
47	47	47	**HATE ON ME** / Jill Scott (J. HARMON, J. SCOTT, A. BLACKSTONE, S. MCKEE) / WORDS N SOUL	47	3
48	48	48	**IF I HAVE MY WAY** / Christie Michele (C. GUTHRIE, P. HARRIS, J. HARMON, D. STEWART, E. PAYNE) / DEF JAM/IDJMG	48	3
49	49	49	**FLY LIKE ME** / Chingy Featuring Amerie (J. SMITH, C. BRICKHOUSE, T. WHITE, R. CALLOWAY, T. MOORE) / THE DEN/ATLANTIC/IDJMG	49	3
50	52	52	**WOMAN** / Rahsaan Dalvaughn (R. DALVAUGHN, B. D. DEVINEY, H. C. THOMPSON) / J	50	3
51	50	50	**HONEY** / Erykah Badu (MR. MUTHAFUKKIN' BADU, POOH, THAT'S BASKETT, C. MCDONALD, D. D'MILES) / UNIVERSAL MOTOWN/IDJMG	50	3
52	54	54	**MY DOUGIE** / Lil' Will (LIL' WILL, J. HARMON, D. STEWART, E. PEOTE) / UNAUTHORIZED/ASYLUM	52	3
53	53	53	**GIMME DAT ICE** / Rocko (RICARDO BOLTON, J. HARMON, M. HELM, JR., C. GHOLSON) / ROCKY ROAD/SLIM GUCCI/BREAK/ELEMENT/IDJMG	53	3
54	55	55	**BLOW YA MIND** / Styles P Featuring Swizz Beatz (STYLES P, SWIZZ BEATZ, J. HARMON, C. GRIFFIN, A. STEVENSON, D. DAVIS) / RAWKUS/ATLANTIC/IDJMG	54	3
55	56	56	**DECLARATION (THIS IS IT!)** / Kirk Franklin (K. FRANKLIN, J. H. C. LOGGINS, M. M. MCDONALD) / GOSPO CENTRIC/ZOMBA	55	3

THIS WEEK	LAST WEEK	2 WEEKS AGO	TITLE / ARTIST / PRODUCER(S) / LABEL	PEAK	WEEKS
56	57	55	**IN MY BEDROOM** / BS (J. SMITH, M. SIMS, J. HARMON, D. DAVIS) / BAD BOY ENT./ATLANTIC	55	3
57	58	58	**GET IT BIG** / Trap Starz Clik (MR. MODEL, LIMIT, M. HOUSTON, J. HARMON) / UNIVERSAL MOTOWN/IDJMG	57	3
58	64	67	**GIRL YOU KNOW** / Scarface (SCARFACE, J. HARMON, D. DAVIS, M. HARRIS) / RAP-A-LOT & UFE ENT./ASYLUM/ATLANTIC	58	3
59	59	60	**SPEEDIN'** / Rick Ross Featuring R. Kelly (RICK ROSS, J. HARMON, P. S. STEWART, E. HERNANDEZ, F. LIND, A. BJORKLUND, R. KELLY) / SLIP-N-SLIDE/DEF JAM/IDJMG	59	3
60	77	75	**GOT 2 BE DOWN** / Robin Thicke Featuring Faith Evans (J. HARMON, R. THICKE, L. GLASS, F. EVANS) / STAR TRAK/INTERSCOPE/IDJMG	60	3
61	73	77	**I APOLOGIZE** / Ann Nesby (A. NESBY, D. HOUSTON, J. HARMON) / ITS TIME ONE/CRESCENT MOON/IDJMG	61	3
62	72	68	**AFTER TONIGHT** / Will Downing (J. HARMON, W. DOWNING, A. RUFFOLO) / PEACE ORCHID/E-MUSIC	62	3
63	61	64	**PLAYAZ ROCK** / Hurricane Chris Featuring Webbie (HURRICANE CHRIS, J. HARMON, M. MCCLENDON, A. SCOTT, D. JOHNSON, D. BROWN, C. SCARBOROUGH, M. WHITE) / FAN CLUB/IDJMG	61	3
64	63	59	**WATCH MY SIDES** / 3deep (MUSIC ON THA TRACK, A.J. LEE, E. MARTIN, M. VERRELL, III) / TRU-LIFE/ASYLUM	59	3
65	RE-ENTRY	1	**MY LOVE** / Jon Scott (J. A. SCOTT, M. JOHNSON, J. SCOTT, A. BLACKSTONE, S. MCKEE) / HOOKY BEATS	1	1
66	60	65	**PORTION OF MY LOVE SONG** / Chen Dimira Featuring Yung Joc (CHEN DIMIRA, J. HARMON, YUNG JOC, D. DAVIS, M. HARRIS, T. WHITE) / BAD BOY ENT./ATLANTIC	60	3
67	67	72	**DO YOU FEEL ME** / Anthony Hamilton (J. HARMON, A. HAMILTON) / SO SOLID/IDJMG	67	3
68	62	56	**SUPERSTAR** / Lupe Fiasco Featuring Matthew Santos (LUPE FIASCO, J. HARMON, M. SANTOS, SOUNDTRACK) / 1ST & 15TH/ATLANTIC	56	3
69	69	83	**TAKE YOU THERE** / Sean Kingston (J. SMITH, M. SIMS, J. HARMON, D. DAVIS, T. WHITE, M. ROGERS, T. THOMAS, S. THOMAS) / BEULAH/ATLANTIC/IDJMG	69	3
70	70	75	**STOP BREAKING MY HEART** / Rahsaan Patterson (R. PATTERSON, J. HARMON, A. STEVENSON) / WARNER BROS.	70	3
71	NEW		**WHO THE F*** IS THAT** / Dolla Featuring T-Pain & Akon (G. MITCHELL, J. HARMON, M. MCCLENDON, A. THOMAS, D. DAVIS, M. HARRIS, T. WHITE, R. RAIN & J. SMITH) / BOOGIE/ATLANTIC/IDJMG	71	1
72	81	79	**I WANT YOU** / Common (C. LYNN, J. HARMON, J. DILLA, W. ADAMS, G. MCDANIELS) / G.O.O.D. GEFFEN/IMG	72	3
73	74	71	**LET'S VIBE** / Yo Gotti Featuring Pretty Ricky (YO GOTTI, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE, D. DAVIS, T. PENTZ) / BOOGIE/ATLANTIC/IDJMG	71	3
74	71	–	**SINGLE AGAIN** / Trina (TRINA, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / SLIP-N-SLIDE/DEF JAM/IDJMG	71	2
75	NEW		**I'M A G** / Lil Keke Featuring Birdmen (LIL KEKE, J. HARMON, BIRDMAN, D. DAVIS, M. HARRIS, T. WHITE) / SUAVE HOUSE/ASYLUM	75	1
76	78	70	**BE OK** / Christelle Nicholas (WILLIAM J. HARRIS, JR. & KEITH A. HARRIS, SR.) / 1ST AMENDMENT	70	3
77	76	73	**STILL WILL** / 50 Cent Featuring Akon (CHRIS LIGHTY, J. HARMON, JR. & KEITH A. HARRIS, SR.) / G-UNIT/INTERSCOPE/IDJMG	50	3
78	75	74	**TRADING PLACES** / Hurricane Chris Featuring Big Poppa (MARK ANTHONY, M. MADDOX, C. BRICKHOUSE, T. PENTZ, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / BOOGIE/ATLANTIC/IDJMG	74	3
79	80	87	**GET DOWN HERE** / DJ Felli Fel Featuring Diddy, Akon, Ludacris & Lil Jon (DJ FELLI FEL, J. HARMON, E. MARVIN, A. THOMAS, C. ORRIDGE, J. H. SMITH) / SLAM JAM/ATLANTIC/IDJMG	79	3
80	82	63	**CYCLONE** / Baby Bash Featuring T-Pain (J. HARMON, STEVEN J. M. SMITH, R. RAIN & T. PENTZ) / WARNER BROS.	63	3
81	84	85	**SCREWED UP** / Trae Featuring Lil' Wayne (TRAE, J. HARMON, D. CARTER, L. WILLIAMS) / SUAVE HOUSE/ASYLUM	81	3
82	85	82	**BOTTLE POPPIN** / Yung Joc Featuring Gorilla Zoe (J. HARMON, T. PENTZ, M. HARRIS, T. WHITE, D. DAVIS, M. HARRIS) / BOOGIE/BLVD BOY ZOO/ATLANTIC	82	3
83	88	89	**COPS UP** / Lyfe Jennings (LYFE JENNINGS, JUST LISTED) / SONY URBAN	83	3
84	79	80	**5000 ONES** / Drama Featuring Nelly, T.I., Diddy, Yung Joc, Willie the Kid, Yung Jeezy & Twista (AC THE PRODUCER, J. HARMON, M. MCCLENDON, C. ORRIDGE, J. SMITH, T. WILLIAMS) / DEF JAM/IDJMG	79	3
85	89	91	**STRONGER** / Kenya West (K. WEST, M. SCOTT, BANGALTER, D. DE HOMEM-CHRISTO, E. BRIDGES) / ROC-A-FELLA/DEF JAM/IDJMG	85	3
86	92	98	**BLUE MAGIC** / Jay-Z (JAY-Z, J. HARMON, M. MCCLENDON, C. ORRIDGE, J. SMITH, T. WILLIAMS) / ROC-A-FELLA/DEF JAM/IDJMG	86	3
87	93	73	**LOST IN LOVE** / 1-15 (1-15, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / ZONE 4/INTERSCOPE/IDJMG	73	3
88	87	88	**ALMOST** / Tamia (T. HUNTER, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / MCA	87	3
89	91	90	**HURT** / T.I. Featuring Alfa Mega & Busta Rhymes (T.I., J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / ATLANTIC	89	3
90	94	–	**BODY** / Ja Rule Featuring Ashley Joi (CHARLES, J. HARMON, J. LEVERT, M. LOCKHART, T. AUSTIN, JR.) / THE INC. ENT./DEF JAM/IDJMG	90	2
91	97	84	**CAN WE CHILL** / Ne-Yo (J. HARMON, M. HOUSTON, SR.) / DEF JAM/IDJMG	84	3
92	95	92	**GREATEST CAREER HIGH** / Rogue Souljaz (SOUJA BOY TELL'EM, J. HARMON) / COLLIPARK/SODMG/INTERSCOPE/IDJMG	92	3
93	65	97	**SWAGGA** / Eminem (EMINEM, J. E. ELLIS, M. COLE, J. E. FLORES) / SHADY/AFTERMATH/INTERSCOPE	65	3
94	90	86	**ALL THE 9 YRS** / Beanie Sigel Featuring R. Kelly (N. SIMPSON, C. MCCLENDON, KARU, C. STEVENS, M. CLEVELAND, R. CREIGHTON, E. HOLLOWAY) / ROC-A-FELLA/DEF JAM/IDJMG	86	3
95	100	69	**HOT WUK** / M.O.P. (M. MOSLEY, J. HARMON, C. SMITH, B. MURPHREE, J. THOMPSON, A. GRAVES AND A. WINNERS) / ROC-A-FELLA/DEF JAM/IDJMG	69	3
96	86	93	**WOMAN** / Prytania Featuring Dwele (THE PRYTANIA MOVEMENT, M. DWELE, A. GARDNER) / SHANACHIE	86	3
97	RE-ENTRY		**LISTEN** / Trin-i-tee 5:7 (T. HUNTER, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE) / ATLANTIC	97	2
98	RE-ENTRY		**THE MARCH** / Ky-Mani Marley (KY-MANI MARLEY, J. HARMON, M. MARLEY) / IND	98	1
99	RE-ENTRY		**HEY BABY (AFTER THE CLUB)** / Ashanti Featuring Chainz (ASHANTI, J. HARMON, D. DAVIS, M. HARRIS, T. WHITE, CHAINZ) / MURDER INC./ATLANTIC/IDJMG	99	2
100	RE-ENTRY		**BIG GIRL (NOW)** / Silva Jaguar Featuring Dirt Bag (T. LYNN, D. DUPREE, J. PETERS, D. BEARD) / TVT	100	2



#1 LOVE YOU'LL NEVER SEE ME AGAIN
ALICIA KEYS
RCA

GREATEST #1 NO ONE
ALICIA KEYS
J. HARMON, DARKCHILD, JERRY "WONDER" DUPLESSIS, J. HARMON

An audio display of Billboard's pre-holiday patterns, Keys—at #1no. 1 and 2—owns chart's two biggest audience gains, up 5.2 million and 3.8 million, respectively.



Flo Rida Is Riding High on Its Breaks
The one-week jump for his record at Rhythmic Airplay (up 9-6) totals 8,095 spins.



Eminem Is the "Real Testament"
With his 39-50 on Top Solid/Rip-Rap Albums, he's the smallest decline of any set in top 50 (down 10%).



Jungle also chart big-time: Akon's R&B, pulling his highest chart peak since 2004.



At No. 65, Philadelphia singer Jill Scott starts the new year with her highest debut since 2001.

BETWEEN THE BULLETS rgeorge@billboard.com

SNOOP SINGS HIS WAY TO TOP 10

Rapper-turned-singer Snoop Dogg lands the first new top 10 of 2008 on Hot R&B/Hip-Hop Songs with his "Sensual Seduction" sliding up 11-10.

Better-known for his rhyming skills, Snoop is second only to Jay-Z for the most chart entries by a rapper, with 52. This single, delivered T-Pain style, is his eighth to reach the top 10, tying him with five other rappers. Snoop's last song in that region was a No. 9 peak for "That's That" in 2006. Post-holiday spins and year-end countdowns provide big gains to some longer-tenured songs, as Musiq Soulchild and Fantasia (Nos. 23 and 25, respectively) rocket audiences to more than 50%. —*Raphael George*

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TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	PEAK POS.	WEEKS ON CHART	ARTIST / ALBUM NUMBER / DISTRIBUTING LABEL (PHYSICAL) / Title	CERT.	PEAK POSITION
1	1	1	9	**EAGLES** WAL 093631 (16.98) / Long Road Out Of Eden ●	1	1
2	4	4	7	**GARTH BROOKS** PEARL/CAPITOL NASH 53635 + / The Ultimate Hits		1
3	3	2	7	**TAYLOR SWIFT** BIG MACHINE 010102 (16.98) ● / Taylor Swift	2	1
4	2	3	7	**CARRIE UNDERWOOD** ARISTA NASHVILLE 51727/ RMG/SBN (18.98) / Carnival Ride	2	1
5	5	5	5	**RASCAL FLATTS** LYRIC STREET 001345 HFL/HOLLYWOOD (18.98) / Still Feels Good	●	1
6	8	7	7	**ROBERT PLANT / ALISON KRAUS** ROUNDER 616614 (18.98) / Raising Sand	●	2
7	6	6	8	**SUGARLAND** MERCURY 001277 UMGN (13.98) / Enjoy The Ride	2	2
8	7	8	8	**REBA MCENTIRE** MCA NASHVILLE 000945 UMGN (18.98) / Reba Duets	●	1
9	9	9	9	**KEITH URBAN** CAPITOL NASHVILLE 71881 (18.98) + / Greatest Hits	●	1
10	11	11	7	**KENNY CHESNEY** BNA 19281 (RN) (18.98) / Just Who I Am: Poets & Pirates	1	1
11	10	10	10	**GEORGE STRAIT** MCA NASHVILLE 010955 UMGN (13.98) / 22 More Hits		1
12	13	15	7	**CARRIE UNDERWOOD** ARISTA NASHVILLE 51782/ RMG (18.98) / Some Hearts	3	1
13	15	14	7	**TRACE ADKINS** CAPITOL NASHVILLE 71827 (18.98) / American Man: Greatest Hits Volume II		5
14	12	13	7	**JOSH TURNER** MCA NASHVILLE 010954 UMGN (13.98) / Everything Is Fine	●	2
15	14	17	7	**BRAD PAISLEY** ARISTA NASHVILLE 51758/SBN (18.98) / 5th Gear	●	1
16	20	18	2	**LEANN RIMES** CURB 77988 (C) (18.98) / Family		2
17	18	19	7	**RASCAL FLATTS** LYRIC STREET 001345 HFL/HOLLYWOOD (18.98) / Me And My Gang	2	1
18	21	21	7	**TIM MCGRAW** CURB 78124 (18.98) / Let It Go	1	1
19	19	20	7	**GARY ALLAN** MCA NASHVILLE 010962 UMGN (13.98) / Living Hard		3
20	17	12	7	**TOBY KEITH** SHOW DOG NASHVILLE 371 (18.98) / A Toby Keith Classic Christmas: Volumes One & Two		6
21	22	27	7	**BILLY RAY CYRUS** BILLY RAY 100707* (18.98) / Home At Last		3
22	27	31	7	**TIM MCGRAW** CURB 78127 (18.98) / Greatest Hits Vol 2: Reflected		3
23	23	24	7	**SARA EVANS** RCA 78127 (RN) (18.98) / Greatest Hits		3
24	24	26	7	**RODNEY ATKINS** CURB 78126 (18.98) / If You're Going Through Hell		3
25	25	25	7	**FAITH HILL** WARNER BRO. 44230 (WRN) (18.98) + / The Hits		3
26	16	15	7	**LARRY THE CABLE GUY** WILLIAM MORROW/HYPERION 001155 (18.99) / Christmastime In Larryland		12
27	29	35	7	**JASON ALDEAN** BROKEN BOW 21961 (C) (18.98) / Relentless	●	3
28	31	34	7	**LITTLE BIG TOWN** EQUITY 010 (18.98) / A Place To Land		10
29	30	29	7	**ALISON KRAUSS** ROUNDER 616613 + / A Hundred Miles Or More: A Collection	●	2
30	26	30	7	**BROOKS & DUNN** ARISTA NASHVILLE 51766/SBN (18.98) / Cowboy Town		4
31	53	48	13	**GREATEST VARIOUS ARTISTS HITS** WORD 78144 (18.98)/EMI / Songs 4 Worship: Country		20
32	36	39	7	**MIRANDA LAMBERT** COLUMBIA 100106 (18.98) / Crazy Ex-Girlfriend		1
33	32	28	7	**TRISHA YEARWOOD** BIG MACHINE 010120* (18.98) / Heaven, Heartache And The Power Of Love		10
34	28	33	7	**TOBY KEITH** SHOW DOG NASHVILLE 365 (18.98) / Big Dog Daddy		1
35	33	36	7	**CRAIG MORGAN** BROKEN BOW 21960 (C) (18.98) / Little Bit Of Life		13
36	34	37	7	**GEORGE STRAIT** MCA NASHVILLE 010921 UMGN (13.98) / It Just Comes Naturel		1
37	35	38	7	**MONTGOMERY GENTRY** COLUMBIA 100106 (18.98) / Some People Change		5
38	37	42	7	**KELLIE PICKLER** 19/RCA 78128 (RN) (18.98) / Small Town Girl	●	1
39	40	44	7	**CLAY WALKER** CURB 78093 (18.98) / Fall		5
40	38	41	7	**BIG & RICH** WARNER BROS. 51555 (WRN) (18.98) / Between Raising Hell And Amazing Grace	●	2
41	46	47	7	**KEITH URBAN** CAPITOL NASHVILLE 71827 (18.98) / Love, Pain & The Whole Crazy Thing		1
42	42	45	7	**JOSH TURNER** MCA NASHVILLE 010954 UMGN (13.98) / Your Man	●	3
43	45	43	7	**DWIGHT YOAKAM** NEW WEST 6213 (18.98) / Dwight Sings Buck		11
44	49	25	7	**TAYLOR SWIFT** BIG MACHINE 010102 (16.98) / Sounds Of The Season: The Taylor Swift Holiday Collection (EP)		14
45	43	58	7	**BLAKE SHELTON** WARNER BROS. 44229 (WRN) (18.98) / Pure BS		2
46	48	52	7	**DIERKS BENTLEY** MERCURY NASHVILLE 87753 (18.98) + / Long Trip Alone	●	1
47	52	53	7	**GARY ALLAN** MCA NASHVILLE 010776 UMGN (13.98) / Greatest Hits	●	1
48	50	56	7	**JASON MICHAEL CARROLL** MUSIC CHOICE/CAPITOL 71 (C) (M.E.) / Waitin' In The Country		1
49	51	49	7	**HANK WILLIAMS JR.** CURB 78091 (18.98) / That's How They Do It In Dixie: The Essential Collection	●	3
50	41	40	7	**ALAN JACKSON** ARISTA NASHVILLE 51628/SBN (18.98) / Precious Memories		1
51	39	64	7	**DIXIE CHICKS** COLUMBIA 97331 (SME/SONY MUSIC) (18.98) + / Taking The Long Way	●	1
52	54	54	7	**MARTINA MCBRIDE** RCA 67174 (RN) (18.98) / Waking Up Laughing	●	2
53	55	55	7	**LYLE LOVETT AND HIS LARGE BAND** CURB/LOST HIGHWAY 99585 (MCA) (17.98) + / It's Not Big It's Large		2
54	47	32	7	**RANDY TRAVIS** WARNER BROS. 44124 (WRN) (18.98) / Songs Of The Season		26
55	71	59	39	**PICK LUKE BRYAN** CAPITOL NASHVILLE 51231 (C) / I'll Stay Me		2

THIS WEEK	LAST WEEK	PEAK POS.	WEEKS ON CHART	ARTIST / ALBUM NUMBER / DISTRIBUTING LABEL (PHYSICAL) / Title	CERT.	PEAK POSITION
56	44	51	7	**JOHNNY CASH** LEGACY/AMERICAN RECORDINGS 93568/MADACY (13.98 CD/DVD) + / JC: Johnny Cash		26
57	57	63	7	**TRACY LAWRENCE** WORD/CURB 78129 (18.98) / For The Love		8
58	58	22	7	**VARIOUS ARTISTS** BIG MACHINE 010104 (16.98) / Hear Something Country: Christmas		10
59	60	62	7	**ALAN JACKSON** ARISTA NASHVILLE 12228/SONY BMG (11.98) / 16 Biggest Hits		22
60	65	72	7	**TRACE ADKINS** CAPITOL NASHVILLE 71827 (18.98) + / Dangerous Man	●	1
61	62	61	7	**KENNY ROGERS** COUNTRY NASHVILLE 010955 UMGN (13.98) / 21 Number Ones	●	8
62	75	74	7	**TRISHA YEARWOOD** MCA NASHVILLE 009787/UMGN (13.98) / Greatest Hits		2
63	56	59	7	**BUCKY COVINGTON** LYRIC STREET 009210 HFL/HOLLYWOOD (18.98) / Bucky Covington		1
64	RE-ENTRY		1	**SHOOTER JENNINGS** BLACKJACK/EMI SOUTH 00168/EMI (13.98) / The Wolf		12
65	63	65	7	**VARIOUS ARTISTS** BROKEN BOW/RLG TRADITION 21958 (C) (18.98) / Believe: Songs Of Faith From Today's Top Country & Christian Artists		29
66	RE-ENTRY		1	**RODNEY CARRINGTON** CAPITOL NASHVILLE 81665 (18.98) / King Of The Mountains		18
67	61	71	7	**LARRY THE CABLE GUY** WILLIAM MORROW/HYPERION 001155 (18.99) / Morning Constitutions		5
68	RE-ENTRY		1	**ERIC CHURCH** CAPITOL NASHVILLE 54735 (18.98) / Sinners Like Me		7
69	68	75	7	**KENNY ROGERS** MERCURY NASHVILLE 009210/EMI MADACY (13.98) / Kenny Rogers		36
70	66	66	7	**JOHNNY CASH** LEGACY/AMERICAN RECORDINGS 93567/MADACY (02.98 CD/DVD) + / Forever Johnny Cash		58
71	RE-ENTRY		1	**KENNY CHESNEY** BNA 19278 (RN) (18.98) / LIVE: Live Those Songs Again	●	1
72	RE-ENTRY		1	**STEVE EARLE** NEW WEST 6197 (18.98) / Washington Square Serenade		10
73	RE-ENTRY		1	**DOLLY PARTON** LEGACY/RCA 71481/SONY BMG (11.98) / 16 Biggest Hits		61
74	RE-ENTRY		1	**VAN ZANT** COLUMBIA 04155 (SM) (13.98) / My Kind Of Country		10
75	RE-ENTRY		1	**THE WRECKERS** MAVERICK/ANTHEM BROS. 48960/WRN (11.98) + / Stand Still, Look Pretty	●	4

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM NUMBER / DISTRIBUTING LABEL / Title	CERT.
1	7	70	**OLD CROW MEDICINE SHOW** ROUNDER 616616 (RMG) / Big Iron World	
2	1	11	**SLIDAWG AND THE REDNECK RAMBLERS** MERMACKY SPECIAL PRODUCTS 93566/MADACY / A Redneck Christmas	
3	2	11	**SLIDAWG AND THE REDNECK RAMBLERS** MERMACKY SPECIAL PRODUCTS 93577/MADACY / A Blue Collar Christmas	
4	5	5	**NICKEL CREEK** SUGAR/ARTEMIS / Reasons Why (The Very Best)	
5	3	28	**STEVE IVEY** MAYS/MAYS / Best Of Bluegrass Gospel: Collector's Edition	
6	4	10	**MERLE HAGGARD** ANTI/EPITAPH (ADA) / The Bluegrass Sessions	
7	8	9	**RICKY SKAGGS & THE WHITES** SUGAR/ATLANTIC (ADA) / Salt Of The Earth	
8	9	4	**RICKY SKAGGS & BRUCE HORNSBY** LEGACY/EGYPTIAN (ADA) / Ricky Skaggs & Bruce Hornsby	
9	6	5	**STEVE IVEY** MAYS/MAYS SPECIAL PRODUCTS 93597/MADACY / Best Of Bluegrass	
10	RE-ENTRY	1	**VARIOUS ARTISTS** CLEVELAND/RAMBLE 1021 / Casting Crowns Bluegrass Tribute	
11	11	20	**VARIOUS ARTISTS** MAYS/MAYS / Do You Remember: Pickin' On Carrie Underwood: The Bluegrass Tribute	
12	12	28	**CHERRYHOLMES** MAYES/MAYS (RN) / Cherryholmes II: Black And White	
13	10	20	**JOHN SEBASTIAN & DAVID GRISMAN** ACOUSTIC DISC/AD / Satisfied	
14	15	59	**THE WAILIN' JENNYS** RED RIVER/ TBD / Firecracker	
15	13	59	**YONDER MOUNTAIN STRING BAND** SIGNATURE SOUNDS/SMI / Yonder Mountain String Band	

BETWEEN THE BULLETS billboard.com/bbbulletin

EAGLES ROOST FOR FIFTH WEEK

Although the album takes a post-holiday dip of more than 70%, the Eagles' "Long Road out of Eden" claims a fifth straight and seventh non-consecutive week atop the chart (85,000 copies sold). No group has logged more than four consecutive weeks at No. 1 on Top Country Albums since Dixie Chicks' "Taking the Long Way" wrapped up a six-week stand in the July 15, 2006, issue. That long run followed seven straight weeks at the summit by Rascal Flatts' "Me and My Gang" earlier that year. In the 18-year Nielsen SoundScan era, the longest uninterrupted No. 1 streak by a group was 13 weeks for Dixie Chicks' "Home" in 2003.



This isn't the first time the Eagles' material rode the chart's crest. Multi-artist tribute "Common Thread: The Songs of the Eagles" logged 13 weeks at No. 1 in late 1993 and early 1994. — *Wade Jessen*

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Data Solution for worldwide regional information
Billboard COUNTRY JAN 12 2008

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / PRODUCER (S)/WRITER (S)	ARTIST / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	1	20	**OUR SONG** ▲ / TAYLOR SWIFT	Taylor Swift / BIG MACHINE	1
2	2	5	**STAY** / S. CALVERT, R. BUSH, MOTTO (C) (C. MOTTO)	Sugarland / MERCURY	2
3	4	7	**WHAT DO YA THINK ABOUT THAT** / M. KNIGHT, T. HILL, B. KELLEY, J. LOVELL	Montgomery Gentry / COLUMBIA	3
4	7	6	**WINNER AT A LOSING GAME** / J. VAN HOOSER, B. PATTS (LEVISAY, J. SCHNEIDER)	Rascal Flatts / LYRIC STREET	4
5	5	8	**EVERYBODY** / M. WARD, K. STEGALL, M. WARD, K. URBAN	Keith Urban / CAPITOL NASHVILLE	5
6	6	2	**FIRECRACKER** / J. STROUD, J. TORRES, D. SCHLITZ (J. TORRES)	Josh Turner / MCA NASHVILLE	6
7	8	7	**DON'T BLINK** / R. CHERRY, T. MCVAY, C. BEATHARD, C. WALLIN	Kenny Chesney / BNA	7
8	9	9	**LETTER TO ME** / BRIAN D. WILLETT	Brad Paisley / ARISTA NASHVILLE	8
9	10	10	**WATCHING AIRPLANES** / M. BRIGHT, L. ALLEN, D. BRANNEN, J. SPRUILL (TOM)	Gary Allan / MCA NASHVILLE	8
10	8	3	**HOW 'BOUT THEM COWGIRLS** / B. CANNON, J. STEVENS (C. CRAWFORD, T. NICHOLS)	George Strait / MCA NASHVILLE	3
11	11	13	**READY, SET, DON'T GO** / C. WALLIN, B. BEMENT, T. HOUSE, C. BEATHARD)	Billy Ray Cyrus With Miley Cyrus / WALT DISNEY/LYRIC STREET	11
12	12	14	**CLEANING THIS GUN (COME ON IN BOY)** / T. NICHOLS, B. BEGLEY, C. BEATHARD, M. DALLAS, K. STEGALL	Rodney Atkins / CURB	12
13	15	12	**MORE THAN A MEMORY** / A. BERNARD, J. BRICE, A. ALLEN, B. MONTANA	Garth Brooks / RCA/ THE ERA	1
14	17	25	**SHIFTWORK** / K. CHESNEY, R. CHERRY	Kenny Chesney / BNA	14
15	13	15	**STEALING CINDERELLA** / M. DOUGLAS, P. HEAD, C. WOOD, R. PITMAN, WOOD, D. STEVEN (R)	Chuck Wicks / RCA	13
16	14	16	**GET MY DRINK ON** / T. NICHOLS, B. BEGLEY, C. BEATHARD, C. WALLIN	Toby Keith / SHOW DOG NASHVILLE	2
17	18	18	**SMALL TOWN SOUTHERN MAN** / B. CANNON, J. STEVENS	Alan Jackson / ARISTA NASHVILLE	2
18	16	17	**INTERNATIONAL HARVESTER** / C. MATTHEWS, T. NICHOLS, K. STEGALL, G. SMYLIE, B. MYRICK, J. STEELE)	Craig Morgan / BNA/VALORY	4
19	19	22	**CONNECTIONS** / B. DALLAS, C. WALLIN, B. MCCOMBS, C. BEATHARD, K. STEGALL	Terri Clark / RCA	3
20	22	26	**ALL-AMERICAN GIRL** / M. BRIGHT, J. SCHNEIDER, T. LEVISAY, C. A. GORLEY)	Carrie Underwood / ARISTA NASHVILLE	1
21	21	28	**WHAT KINDA GONE** / C. MCGINNIS, C. CRAIG, C. MATTHEWS, D. BERG, E. DAVIS)	Chris Cagle / CAPITOL NASHVILLE	2
22	20	21	**GOD MUST BE BUSY** / B. BEAVERS, C. DANIELS, M. PHERIGO)	Brooks & Dunn / ARISTA NASHVILLE	2
23	24	24	**LAUGHED UNTIL WE CRIED** / M. KNIGHT, M. O'MALLEY, B. DUKE	Jason Aldean / BNA	9
24	25	26	**IT'S GOOD TO BE US** / M. A. MILLER, J. OLIVER, D. BERG, T. JAMES)	Bucky Covington / LYRIC STREET	4
25	24	23	**HOW LONG** / DANIEL AGEE, J. OLIVER	Eagles / ERG/LOST HIGHWAY/ELEKTRA	6
26	27	27	**YOU STILL OWN ME** / K. DILLON, T. LAU, J. MCCORMICK, POSDEN, KR)	Emerson Drive / ▲ MONTAGE MEDIA/ RCA RECUTTION	26
27	34	39	**GREATEST DAY** ● **DO YOU HEAR WHAT I HEAR** / B. BRIGHT, D. HUMMON, C. WALLIN	Carrie Underwood / ▲ BIG MACHINE/ NASHVILLE	27
28	32	32	**LOVE IS A BEAUTIFUL THING** / M. KNIGHT, J. SPRUILL, C. C. MESSINA)	Phil Vassar / ▲ UNIVERSAL SOUTH	23
29	28	33	**LAST CHRISTMAS** / M. KNIGHT, C. MESSINA)	Taylor Swift / BIG MACHINE	25
30	30	31	**ROLLIN' WITH THE FLOW** / T. NICHOLS, J. LOVELL)	Mark Chesnutt / ▲ LOFTON CREEK	30

Sarah-Jeanne "American Idol" Labrosse to hop 40 for the third time since '97 Kacy Conlogue Rudy" posted at No. 28 in March.

Sale of 79,000 impressions for third single from "Pearls & Pirates." Track logged seven weeks on chart's lower end from Starbucks album play.

Lead single from next album, "Prayer of a Common Man," gains 134,000 impressions. Set arrives at retail March 11.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / PRODUCER (S)/WRITER (S)	ARTIST / IMPRINT / PROMOTION LABEL	PEAK POSITION
31	31	30	**THINGS THAT NEVER CROSS A MAN'S MIND** / J. STEVENS, B. CANNON, J. STEVENS, B. HYATT, K. HYATT)	Kellie Pickler / BNA	26
32	35	34	**LOVE DON'T LIVE HERE** / BRETT JAMES, CHRIS DUBOIS, KELLEY SCOTT)	Lady Antebellum / CAPITOL NASHVILLE	32
33	33	37	**SANTA BABY** / B. CANNON, J. STEVENS, T. SPRINGER)	Kellie Pickler / BNA	33
34	41	50	**WORKIN' FOR A LIVIN'** / A. MCVICKER, B. BEGLEY, C. CRAWFORD)	Garth Brooks & Huey Lewis / REAL/EMI NASHVILLE	34
35	39	42	**JUST GOT STARTED LOVIN' YOU** / J. KOH, D. OTTO, J. STEVENS, D. HUFF, J. MYERS)	James Otto / WARNER BROS./BNA	35
36	36	35	**SOMETHING ABOUT A WOMAN** / J. STEVENS, J. JONES, B. CANNON, J. STEVENS)	Jake Owen / RCA	36
37	38	38	**TAKIN' OFF THIS PAIN** / D. CANNON, J. CARPENTER)	Ashton Shepherd / MCA NASHVILLE	37
38	37	36	**I'M WITH THE BAND** / A. LATIMORE, M. LETTS, J. FOX, M. FURCHO, D. A. KRAMPITZ, K. R. ROGERS, P. SWEET, J. WESTERBERG)	Little Big Town / EQUITY	36
39	43	44	**MAYBE SHE'LL GET LONELY** / J. STEVENS, B. CANNON, J. STEVENS, J. MAJOR, J. KENNEDY)	Jack Ingram / BNA/ MIDAS	39
40	47	45	**WE WEREN'T CRAZY** / B. JAMES, J. STEVENS, T. NICHOLS, B. PIGGIN)	Josh Gracin / CAPITOL NASHVILLE	40
41	58	58	**LITTLE DRUMMER BOY** / J. STEVENS, B. CANNON, J. STEVENS, H. SIMEONE)	Toby Keith / SHOW DOG NASHVILLE	41
42	29	62	**BRING HIM HOME SANTA** / B. CANNON, J. STEVENS, B. CANNON, J. S. REED)	The Song Trust / ▲ GIANT/LEGACY/ NASHVILLE	29
43	46	48	**SANTA BABY** / B. CAMPBELL, J. JAMES, P. SPRINGER, P. SPRINGER)	Taylor Swift / BIG MACHINE	43
44	49	53	**YOU'RE GONNA MISS THIS** / T. NICHOLS, B. BEGLEY, C. BEATHARD)	Trace Adkins / CAPITOL NASHVILLE	44
45	45	43	**FOR THESE TIMES** / M. MCGRAW, J. MCGRAW)	Martina McBride / RCA	45
46	59	–	**I'LL BE HOME FOR CHRISTMAS** / J. DENNIS, D. CLEMENT, A. CANNON, B. KEYE, E. BARR)	Sara Evans / RCA	46
47	40	29	**RED UMBRELLA** / B. DALLAS, MCNEELY, J. JAMES, C. WATTERS, B. WARREN)	Fein /Hill / ▲ WARNER BROS./ WRN	29
48	51	–	**NUTTIN' FOR CHRISTMAS** / J. LITTLE, K. BOOK, B. L. MARSHALL, MAC MCANALLY)	Sugarland / MERCURY	48
49	54	49	**IN MY NEXT LIFE** / B. CANNON, J. STEVENS, T. SHAPIRO)	Terri Clark / ▲ BNA	49
50	42	41	**THE STRONG ONES** / J. STEVENS, B. CANNON, B. BOYD, HAYES, C. JONES)	Clint Black / ▲ LOFT/	28
51	48	52	**CHRISTMASES WHEN YOU WERE MINE** / M. CHAPMAN, C. DIBITETTO, B. CHAPMAN)	Taylor Swift / BIG/ BIG MACHINE	48
52	52	47	**HAPPY ENDINGS** / M. KNIGHT, J. SPRUILL, C. C. MESSINA)	Lee Brice / ▲ CURB/ CURB	45
53	HOT SHOT DEBUT		**AWAY IN A MANGER** / TRADITIONAL, ARR. MCGRAW)	Blaine Larsen / BNA	53
54	NEW		**SILENT NIGHT** / M. CHAPMAN, C. DIBITETTO, B. CHAPMAN)	Taylor Swift / BIG/ BIG MACHINE	54
55	56	51	**WE RODE IN TRUCKS** / J. STEVENS, J. MYERS, B. MURRAY, J. MCCONNICH)	Luke Bryan / ▲ CAPITOL NASHVILLE	48
56	44	46	**ROCKIN' AROUND THE CHRISTMAS TREE** / MELVIN E. COOPER, J. JAMES, J. JAMES)	Toby Keith / ▲ SHOW DOG NASHVILLE	44
57	NEW		**ALL WRAPPED UP IN CHRISTMAS** / B. MONTANA, J. JAMES, P. SPRINGER, P. SPRINGER)	Tracy Lawrence / ROBEY COMPANY/ CRS	57
58	50	56	**WINTER WONDERLAND** / R. PITMAN, D. WOOD, C. WOOD, R. PITMAN, WOOD, D. STEVEN (R)	Sugarland / MERCURY/ BNA/ LLC	50
59	57	54	**FALLING INTO YOU** / B. CANNON, J. STEVENS, T. NICHOLS, B. WILLIAMS, M. BRANNON, BRANDON, BRANDON, D.	Whiskey Falls / WEBSTER/ WEBSTER	53
60	NEW		**O LITTLE TOWN OF BETHLEHEM** / TRADITIONAL)	Terri Clark / ▲ BNA	60

☆ HITPREDICTOR

DATA PROVIDED BY promomusic

See chart legend for rules and explanations. Yellow indicates recently moved title. ▲ Indicates New Release

ARTIST (This Week)	Chart Rank
COUNTRY	
Our Song (▲ MUSICNOW) (65.1)	1
Stay (MERCURY) (57.4)	2
What Do Ya Think About That (COLUMBIA) (48.7)	3
Winner At A Losing Game (LYRIC STREET) (63.2)	4
Everybody (CAPITOL NASHVILLE) (52.2)	5
Letter To Me (ARISTA NASHVILLE) (52.6)	6
Watching Airplanes (MCA NASHVILLE) (60.5)	8
Ready, Set, Don't Go (LYRIC STREET) (67.2)	11
Cleaning This Gun (Come On In Boy) (GUN) (78.1)	12

ARTIST (This Week) (Score)	Chart Rank
Stealing Cinderella (RCA) (78.9)	15
Get My Drink On (SHOW DOG NASHVILLE) (75.2)	19
Small Town Southern Man (ARISTA NASHVILLE) (85.1)	17
Suspicious Minds (CBS) (82.5)	18
All-American Girl (ARISTA NASHVILLE) (82.8)	26
What Kinda Gone (CAPITOL NASHVILLE) (80.3)	21
God Must Be Busy (ARISTA NASHVILLE) (81.9)	22
Laughed Until We Cried (MCGUN BNA) (88.5)	23
It's Good To Be Us (LYRIC STREET) (78.4)	24
You Still Own Me (MCA) (46.9)	26

ARTIST (This Week) (Score)	Chart Rank
Love Is A Beautiful Thing (UNIVERSAL SOUTH) (75.0)	28
Ridin' With The Flow (LOFTON CREEK) (80.5)	30
Things That Never Cross A Man's Mind (BNA) (80.3)	31
Just Got Started Lovin' You (WARNER BROS./ BNA) (78.1)	35
I'm With The Band (EQUITY) (77.4)	38
Maybe She'll Get Lonely (BIG MACHINE) (82.2)	39
We Weren't Crazy (LYRIC STREET) (80.5)	40
You're Gonna Miss This (CAPITOL NASHVILLE) (80.8)	44
For These Times (RCA) (82.8)	45

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HOT COUNTRY SONGS: 110 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplayed ascertained for songs appearing in the top 30 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Media Research. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS · wiesen@billboard.com

HOLIDAY PLAY LIGHTS UNDERWOOD, LARSEN

Christmas-week play lifts seasonal titles on this issue's Hot Country Songs, led by Carrie Underwood's Greatest Gainer nod with "Do You Hear What I Hear."

Underwood's 34-27 sprint marks the 2007 season's highest-charted Christmas title on the country scorecard. The "American Idol" queen's take on the old Christmas carol gains 1.3 million impressions, with spins detected at 97 of the 109 stations monitored by Nielsen BDS for the chart.


LARSEN

Airplay during the Dec. 24-30 tracking week buoys other traditional holiday fare, including Blaine Larsen's Hot Shot Debut at No. 53 with "Away in a Manger" (1.2 million impressions at 31 monitored signals). Taylor Swift's No. 54 arrival with "Silent Night" and Terri Clark's No. 60 start with "O Little Town of Bethlehem." Tracy Lawrence offers a new holiday plum with "All Wrapped Up in Christmas," which rides in at No. 57.

—*Wade Jessen*

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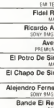
LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PRODUCER(S) / WRITER(S)	PEAK POS.
1	1	18	**ME ENAMORA** ★ Juanes / (UNIVERSAL LATINO) / GUSTAVO SANTAOLALLA (ARR.)	1
2	2	2	**SEXY MOVIMIENTO** Wisin & Yandel / (MACHETE) / ERICK SERMON/TERRA MINI, L. VEGUILLA, MALAVE E F.PADILLA Y MARTINEZ	2
3	3	3	**ESTOS CELOS** Vicente Fernandez / (SONY BMG NORTE) / J.CERVANTES (A CANCIONAS) Q SEBASTIAN	3
4	4	4	**LA TRAVESIA** Juan Luis Guerra Y 440 / (KAREN) / JUAN LUIS GUERRA	4
5	6	7	**[REMIX] NO PUEDO OLVIDARLA** Banda El Recodo / (SONY BMG NORTE) / [REMIX]	4
6	7	14	**UN BUEN PERDEDOR** K-Paz With Frenco De Vita / (SONY BMG NORTE) / K.D.S.(ARR.)	3
7	5	9	**SOBRE MIS PIES** La Arrolladora Banda El Limon / (SONY BMG NORTE) / R.CANTORAL (ARR.)	5
8	8	5	**CONTEO REGRESIVO** Gilberto Santa Rosa / (SONY BMG NORTE) / J.MELENDEZ	5
9	11	5	**ALGUIEN SOY YO** Enrique Iglesias / (INTERSCOPE) / J.L.PARDO, J.MANSO Y (BOOGARTO)	5
10	9	5	**TE QUIERO** Flex / (SM NORTE) / J.MANUEL GOMEZ	5
11	9	19	**INALCANZABLE** RBD / (UNIVERSAL LATINO) /	1
12	12	11	**PAZ EN ESTE AMOR** Fidel Rueda / (SONY BMG NORTE) / G.A.A. (ARR.)	3
13	14	13	**QUIERO** Ricardo Arjona / (SONY BMG NORTE) / R.ARJONA Y (GUIDO)	1
14	12	11	**MI CORAZONCITO** Aventura / (PREMIUM LATIN) / R.CANTORAL	1
15	13	16	**CHUY Y MAURICIO** El Potro De Sinaloa / (UNIVERSAL MEXICANO) /	1
16	17	8	**A TI SI PUEDO DECIRTE** El Chapo De Sinaloa / (SONY BMG NORTE) /	8
17	24	28	**NO SE ME HACE FACIL** Alejandro Fernandez / (SONY BMG NORTE) / A.BASCOY, J.[illegible]	1
18	27	27	**QUE BONITO** Banda El Recodo / (SONY BMG NORTE) / [illegible]	2
19	15	7	**QUITE TO** Tego Calderon / (MACHETE) / [illegible]	9
20	22	19	**PERDONAME** La Factoria / (UNIVERSAL LATINO) / [illegible]	1
21	19	5	**AHORA QUE ESTUVISTE LEJOS** Jenny Rivera / (SONY BMG NORTE) / [illegible]	5
22	23	23	**SOLO MUY ALTO** Los Huracanes Del Norte / (SONY BMG NORTE) / [illegible]	1
23	32	31	**EL PERDEDOR** Aventura / (PREMIUM LATIN) / [illegible]	1
24	27	37	**SOY IGUAL QUE TU** Alexis & Fido / (SONY BMG NORTE) / [illegible]	1
25	20	24	**VIVE YA** Andrea Boceli Featuring Laura Pausini / (UNIVERSAL LATINO) / [illegible]	1







THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / IMPRINT / PRODUCER(S) / WRITER(S)	PEAK POS.
26	34	19	**POR AMARTE** Pepe Aguilar / (UNIVERSAL LATINO) / PEPE AGUILAR Y (MURGUIA)	26
27	28	32	**SOY SOLO UN SECRETO** Alejandra Guzman / (SONY BMG NORTE) / G.LORENZO, J.PAGAN	1
28	25	21	**EL TRA** Tito "El Bambino" / (SM NORTE) / PETE EL ENGANO, PETE EL BANDIDO	1
29	29	30	**NO TE MENTIA** Edwin Nazario / (SONY BMG NORTE) / E.[illegible]	9
30	39	45	**TE QUIERO MUCHO** Palmita / (SONY BMG NORTE) / LA MEDIA, JR. (J.VERSION, [illegible])	9
31	33	29	**BAILA MI CORAZON** Belanova / (CAPITOL LATINO) / [illegible]	15
32	38	47	**VEN Y DIME** Los Rieleros Del Norte / (SONY BMG NORTE) / [illegible]	3
33	36	41	**SI TE AGARRAN LAS GANAS** El Chapo De Sinaloa / (SONY BMG NORTE) / [illegible]	33
34	49	–	**SI YA NO ESTAS** N'Klebe / (SONY BMG NORTE) / [illegible]	34
35	30	33	**EL VASO DERRAMA** El Potro De Sinaloa / (SONY BMG NORTE) / [illegible]	30
36	37	40	**CUANDO TE LAVAS LA CARA** Sergio Vega / (SONY BMG NORTE) / [illegible]	36
37	29	22	**NO ONE** Alicia Keys / (RCA) / ALICIA KEYS, [illegible]	1
38	42	–	**YA NUNCA MAS** Pepe Aguilar / (UNIVERSAL LATINO) / [illegible]	38
39	45	–	**HOY QUIERO CONFESARME** Olga Tanon / (SONY BMG NORTE) / [illegible]	39
40	43	–	**CANCION DE AMOR** Don Omar / (MACHETE) / [illegible]	40
41	40	42	**COMO OLVIDARTE** Lisandro Meza / (SONY BMG NORTE) / [illegible]	1
42	44	–	**LAS DE LA INTUICION** Shakira / (EPIC) / [illegible]	42
43	35	36	**TU** Pitbull Featuring Lil Jon And [illegible] / (TVT) / [illegible]	1
44	41	–	**ALGO MUCHO** Ivy Queen / (UNIVERSAL LATINO) / [illegible]	41
45	RE-ENTRY	–	**COMO QUIERES CERRADOS** Los Rieleros Del Norte / (SONY BMG NORTE) / [illegible]	45
46	RE-ENTRY	–	**CALABRIA 2008** Enur Featuring Nesiaje / (LTRA) / [illegible]	46
47	47	49	**SE FUE** El Trono De Mexico / (UNIVERSAL LATINO) / [illegible]	1
48	HOT SHOT DEBUT	1	**SIN PERDON** Hector Acosta / (SONY BMG NORTE) / [illegible]	48
49	46	34	**NO ESTAMOS SOLOS** Eros Ramazzotti & Ricky Martin / (SONY BMG NORTE) / E.RAMAZZOTTI, E.GIDDETTI, E.RAMAZZOTTI, KARALLA	1
50	NEW	1	**AHORA ENTENDI** Yuridia / (SONY BMG NORTE) / [illegible]	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	PEAK POS.
1	3	9	**K PAZ DE LA SIERRA** Capaz De Todo Por Ti / (SONY BMG NORTE) 7719000-2 (13.98)	1
2	2	3	**WISIN & YANDEL** Wisin Vs. Yandel: Los Extraterrestres / (MACHETE) 1000/UNIVERSAL (14.98)	1
3	1	4	**JUANES** La Vida... Es Un Reloj / (UNIVERSAL LATINO) 010155 (17.98)	1
4	7	7	**VARIOS** Kings Of Bachata, Solo Cruz At Harlem Square Garden / (SONY BMG NORTE) 7719000-2 (13.98)	1
5	5	6	**RBD** Empezar Desde Cero / (EMI LATIN) 51000 (13.98)	1
6	6	5	**CAMILA** Todo Cambio / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
7	9	5	**MARCO ANTONIO SOLIS** La Mejor...Coleccion / (FONOVISA) 3010 (FONOVISA) (13.98)	1
8	5	5	**ANDREA BOCELLI** Lo Mejor De Andrea Bocelli: Vivere / (SUGAR/SANTA TERESA/UNIVERSAL LATINO) (14.98)	1
9	8	5	**EDWIN NAZARIO** Real / (SONY BMG NORTE) 71221 (14.98)	1
10	12	12	**VICENTE FERNANDEZ** Para Siempre / (SONY BMG NORTE) 82876-82876-2 (14.98)	2
11	10	12	**VICENTE FERNANDEZ** Historia De Un Idolo / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
12	11	12	**ALEJANDRO FERNANDEZ** 15 Anos De Exitos / (SONY BMG NORTE/FONOVISA) 82876-82876-2 (14.98)	1
13	21	18	**LOS TIGRES DEL NORTE** 23 Joyas / (FONOVISA) 3011 (FONOVISA) (13.98)	1
14	13	6	**MARC ANTHONY** El Cantante (Soundtrack) / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
15	19	24	**MANA** Amar Es Combatir / (WARNER LATINA) 83661-2 (16.98)	1
16	14	8	**GLORIA ESTEFAN** 90 Millas / (EPIC/SONY BMG NORTE) 82876-82876-2 (14.98)	1
17	15	14	**JUAN GABRIEL & MAS GABRIEL** Los Gabriel...Simplemente Amigos / (RCA) 88697-77389-2 (SONY BMG NORTE) (16.98)	1
18	16	14	**JUAN LUIS GUERRA Y 440** La Llave De Mi Corazon / (EMI LATIN) 49283 (16.98)	1
19	17	5	**OLGA TANON** Exitos En 2 Tiempos / (LA CALLE/SONY BMG) (14.98)	1
20	18	11	**PATRULLA 81** A Mi Ley / (WEA LATINA) 83661-2 (16.98)	1
21	20	17	**GILBERTO SANTA ROSA** Contraste / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
22	23	23	**VARIOUS ARTISTS** NOW Latino 3 / (SONY BMG/SUGAR/MACHETE/UNIVERSAL/SECRETO/PUBLICITO) (19.98)	1
23	22	23	**AVENTURA** K.O.D. Live / (PREMIUM LATIN) 97556-53991 (SONY BMG NORTE) (16.98) CD/DVD	1
24	24	28	**IVY QUEEN** Sentimiento, La Elegancia, La Maldad / (UNIVERSAL LATINO) 010155 (17.98)	1
25	26	26	**LOS TEMERARIOS** Recuerdos Del Alma / (FONOVISA) 82876-82876-2 (14.98)	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	PEAK POS.
26	25	29	**VARIOUS ARTISTS** Bachata # 1 / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
27	20	15	**VICTOR MANUELLE** Une Navidad A Mi Estilo / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
28	29	25	**GRUPO MONTEZ DE DURANGO** Agarrase! / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
29	31	31	**SIN BANDERA** Hasta Ahora / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
30	26	27	**YURIDIA** Entre Mariposas / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
31	30	27	**NICKY JAM** The Black Carpet / (MACHETE/UNIVERSAL LATINO) (17.98)	1
32	34	46	**ALEXIS & FIDO** El Cartel: The Big Boss / (EL CARTEL/INTERSCOPE) 3000371-6 (13.98)	1
33	38	32	**ALEXIS & FIDO** Sobrenatural / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
34	35	41	**LOS TUCANES DE TIJUANA** 20 Aniversario / (NUVISION) 73417 (CD) (19.98)	1
35	40	30	**RICARDO ARJONA** Quien Dijo Ayer / (SONY BMG NORTE) 511105-2 (15.98)	1
36	40	39	**VARIOUS ARTISTS** Top Latino V3 / (SONY BMG/SUGAR/SONY BMG NORTE) (19.98)	1
37	44	51	**JUAN LUIS GUERRA** Archivo Digital 4.4 / (KAREN) 49283 (16.98)	1
38	51	54	**XTREME** Heciendo Historia / (XTREME LATIN/SUGAR) (19.98)	13
39	41	37	**LOS PRIMOS DE DURANGO** Voy A Convencerte / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
40	33	43	**ANDREA BOCELLI** Amor / (SUGAR/SANTA TERESA/UNIVERSAL LATINO) (18.98)	1
41	37	35	**ROCIO DURCAL** Canta A Mexico / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
42	42	55	**ALEJANDRO FERNANDEZ** Viento A Favor / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
43	46	44	**MANU CHAO** La Radiolina / (BARCLAY/UNIVERSAL) (17.98)	1
44	48	48	**JOWELL & RANDY** Los Mas Sueltos Del Reggaeton / (MACHETE) (17.98)	1
45	43	38	**EL POTRO DE SINALOA** El Primer Tiempo / (MACHETE) 82876-82876-2 (14.98)	1
46	55	50	**DON OMAR** King Of Kings Live / (MACHETE) 82876-82876-2 (14.98)	1
47	54	52	**ALACRANES MUSICAL** Ahora Y Siempre / (MUSICAL) 311556 (CD) (17.98)	1
48	32	34	**JUAN** Con Mi Soledad / (FONOVISA) 30305 (CD) (17.98)	1
49	52	53	**LOS TEMERARIOS** Realmente Lo Mejor / (FONOVISA) 82876-82876-2 (SONY BMG NORTE) (14.98)	1
50	49	33	**ALMAS DE LA SIERRA** Con Los Ojos Cerrados / (EL 730/DEB MUSIC) 4470 (16.98)	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	PEAK POS.
51	53	43	**LA ARROLLADORA BANDA EL LIMON** Y Que Quede Claro / (SONY BMG NORTE) 82876-82876-2 (14.98)	9
52	RE-ENTRY	–	**INTOCABLE** Crossroads: Cruce De Caminos / (EMI LATIN/UNIVERSAL LATINO) (19.98)	1
53	45	45	**LOS BUKIS** 30 Rancherote Inolvidables / (SONY BMG NORTE/FONOVISA) 82876-82876-2 (14.98)	1
54	47	57	**RICKY MARTIN** Ricky Martin Live: Black And White Tour / (SONY BMG NORTE) 71995-2 (19.98)	1
55	50	54	**VALENTIN ELIZALDE** Venceder / (SONY BMG NORTE/FONOVISA) 82876-82876-2 (14.98)	1
56	RE-ENTRY	–	**VARIOUS ARTISTS** Bachata's Hits 2008 / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
57	39	–	**LA DINASTIA DE DURANGO** Que Chulada! / (UNIVERSAL MUSIC/LA MEJOR/LATINO) (17.98)	39
58	65	52	**GRUPO MONTEZ DE DURANGO** En Directo De Mexico A Guatemala / (NUVISION) 73417 (CD) (19.98)	1
59	61	53	**MARTIRIO, MANUEL DE DURANGO** Unos De Oro: La Abeja Mirope... / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
60	58	58	**EROS RAMAZZOTTI** E2 / (SONY BMG NORTE) 511105-2 (15.98)	1
61	RE-ENTRY	–	**LA PAZ DE LA SIERRA** 15 Autenticos Exitos / (MSA) 47001 (CD) (16.98)	61
62	52	73	**HECTOR LAVOE** A Man And His Music / (SONY BMG NORTE/FANIA) 82876-82876-2 (14.98)	1
63	72	–	**LOS TUCANES DE TIJUANA** La Mejor...Coleccion De Canciones / (NUVISION) 73417 (CD) (19.98)	1
64	57	–	**HECTOR LAVOE** El Cantante: The Originals / (SONY BMG NORTE/FANIA) 82876-82876-2 (14.98)	1
65	64	66	**LOS TIGRES DEL NORTE** Herencia Musical 20 Corridos Prohibidos / (FONOVISA) 3027 (FONOVISA) (17.98)	1
66	62	67	**TITO "EL BAMBINO"** It's My Time / (SM NORTE) 82876-82876-2 (14.98)	1
67	63	–	**JOSE FELICIANO** Senor Bachata / (SONY BMG/LEGACY/MACHETE/UNIVERSAL LATINO) (17.98)	1
68	73	–	**LOS TUCANES DE TIJUANA** La Mejor... Coleccion De Corridos / (NUVISION) 73417 (CD) (19.98)	1
69	60	–	**JENNIFER LOPEZ** Como Ama Una Mujer / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
70	56	–	**JENNI RIVERA** La Dive En Vivo!! / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
71	RE-ENTRY	–	**CALLE 13** Residente O Visitante / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
72	74	–	**CHRISTIAN CASTRO** El Indomable / (UNIVERSAL LATINO) 010155 (17.98)	4
73	RE-ENTRY	–	**KANY GARCIA** Cualquier Dia / (SONY BMG NORTE) 82876-82876-2 (14.98)	1
74	RE-ENTRY	–	**DON OMAR** King Of Kings / (MACHETE) 82876-82876-2 (14.98)	1
75	71	56	**GRUPO ESTERIBUENO** Nuestras Romantizas / (FONOVISA) 3027 (FONOVISA) (17.98)	1

LATIN

Billboard DANCE

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	1	**ME ENAMORA** JUANES (UNIVERSAL LATINO)
2	2	**INALCANZABLE** RBD (EMI TELEVISA)
3	3	**TODO CAMBIO** CAMILA (SONY BMG NORTE)
4	4	**ALGUIEN SOY YO** CHRISTIAN BLEDAY (UNIVERSAL LATINO)
5	5	**LA TRAVESÍA** RAW LUIS ALBERTO # 1 (EMI TELEVISA)
6	6	**NO SE ME HACE FACIL** ALEJANDRO FERNANDEZ (SONY BMG NORTE)
7	10	**NO PUEDO OLVIDARLA** MARCO ANTONIO SOLIS (FONOVISA)
8	9	**QUIERO** RICARDO ARJONA (SONY BMG NORTE)
9	11	**QUALA PUEDEN BORRARTE** SHAKIRA (EPIC/SONY BMG NORTE)
10	8	**GLORIOSO** ANDREA MOLEDO FEATURING LAURA PAUSINI (SOLAR SONIDO)
11	12	**POR AMARTE** PEPE AGUILAR (EMI TELEVISA)
12	13	**SOY SOLO UN SECRETO** ALEJANDRA GUZMAN (VIM LATIN/EMI)
13	14	**NO TE MIENTA** CORTA HASARA (SONY BMG NORTE)
14	15	**SI NOS QUEDARA POCO TIEMPO** CRISTIAN (RBD)
15	16	**ME DUELE AMARTE** RBD (EMI TELEVISA)
16	18	

RHYTHM

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	1	**SEXY MOVIMIENTO** WISIN & YANDEL (MACHETE)
2	3	**QUITARTE TO** TEDD CASTELLON (WARNER LATINA)
3	2	**TE QUIERO** PLAN (EMI LATIN)
4	4	**PERDONAME** LA FACTORIA (UNIVERSAL LATINO)
5	5	**SOY IGUAL QUE TU** ALEXIS & FIDO (SONY BMG NORTE)
6	6	**EL PERDEDOR** AVENTURA (PISCIS/SM LATINA)
7	7	**EL TRA** TITO "EL BAMBINO" (EMI TELEVISA)
8	8	**THE ANTHEM** PITBULL FEATURING LIL JON (FAMOUS ARTISTS/TVT)
9	9	**ALGO MUSICAL** PALO Y SALSERA (VIMA UNIVERSAL LATINO)
10	10	**CANCION DE AMOR** DON OMAR (LIONSHARE)
11	11	**AYER LA VI** DON OMAR (LV MUSIC/TVT)
12	12	**GAS PELA** WISIN AND YANDEL FEATURING DON OMAR (MACHETE)
13	13	**NO ME DIGAS QUE NO** YTSENIC AND DESTINO FAUNO (LA-LA-LAND/VIM)
14	14	**ME ENAMORA** JUANES (UNIVERSAL LATINO)
15	17	**PONMELA** YOUTH FEAT. JENNELL V. HARDY (MAN TO LIFE/SONY BMG NORTE)
16	18	

REGIONAL MEXICAN

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	1	**UN BUEN PERDEDOR** R-PAZ WITH FRISCO DE MTR. (UNA EDICION/EMI)
2	2	**SOBRE MIS PIES** LA ARROLLADORA BANDA EL LIMON - (NISA/FONOVISA)
3	3	**ESTOS CELOS** WILLIE GONZALEZ Y SU GENTE (SONY BMG NORTE)
4	4	**PAZ EN ESTE AMOR** PIBES (NORTH STAR)
5	5	**CHUY Y MAURICIO** EL PUTAS DE JEREZ (MACHETE)
6	6	**A TI SI PUEDO DECIRTE** EL CHAPO DE SINALOA (LIL)
7	7	**LAGRIMAS DEL CORAZON** DIGITO MONTES DE DURANGO (LIL)
8	8	**QUE BONITO** MANDA EL MENSAJE (FONOVISA)
9	9	**AHORA QUE ESTUVISTE LEJOS** JESUS TORRES (FONOVISA)
10	10	**VOLE MUY ALTO** LOS HORACIANOS DE DURANGO (FONOVISA)
11	12	**TE PIDO QUE TE QUEDES** LOS INVASORES DE NUEVO LEON AL PLACER/NORTE (MAVERICK)
12	11	**POR AMARTE ASI** ALEJANDRA RIBERA (EMI TELEVISA)
13	13	**NO PUEDO OLVIDARLA** MARCO ANTONIO SOLIS (FONOVISA)
14	17	**TE QUIERE DUCHO** PAPARULA 31 (NISA)
15	14	**VEN Y DIME** LOS RIELEROS DEL VALLE (FONOVISA)
16	15	

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	1	**JUANES** LA VIDA ... ES UN MARCO (UNIVERSAL LATINO)
2	2	**RBD** ENTREGA DEDICE CORE (EMI TELEVISA)
3	3	**CAMILA** TODO CAMBIO (SONY BMG NORTE)
4	4	**MARCO ANTONIO SOLIS** + BAJO/DE... COLECCION (FONOVISA)
5	5	**ANDREA BOCELLI** LO MEJOR DE ANDREA BOCELLI: 1994-2006 (SUGAR/DECCA/UNIVERSAL LATINO)
6	6	**EDNITA NAZARIO** IDEAL (SONY BMG NORTE)
7	7	**ALEJANDRO FERNANDEZ** 16 AÑOS DE EXITOS (SONY BMG NORTE)
8	8	**MANA** MANA'S CLUBHOUSE (WARNER LATINA)
9	9	**JUAN GABRIEL & ANA GABRIEL** LOS GEMELOS... SIMPLEMENTE AMIGOS (DISCOS BELTRAN/SONY BMG NORTE)
10	10	**VARIOUS ARTISTS** NON STOP LATIN HITS (SONY BMG NORTE)
11	11	**JUAN GABRIEL** ADELITA (DISCOS BELTRAN/SONY BMG NORTE)
12	12	**YURIDIA** ENTRE MARIPOSAS (SONY BMG NORTE)
13	13	**RICARDO ARJONA** QUIEN QUIS (SONY BMG NORTE)
14	14	**VARIOUS ARTISTS** TOP LATINO '07 (PISCIS/SONY BMG NORTE)
15	15	**ANDREA BOCELLI** ARIOSI (SUGAR/DECCA/UNIVERSAL LATINO)
16	16	

RHYTHM

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	1	**WISIN & YANDEL** WISIN VS. YANDEL: LOS VERDADEROS (MACHETE)
2	2	**IVY QUEEN** DESCONTROL (LIONSHARE)
3	3	**NICKY JAM** THE BLACK CARPET (PINA/UNIVERSAL LATINO)
4	4	**DADDY YANKEE** EL CAMPEO: THE BIG BOSS (EL CAMPEO/INTERSCOPE/VIA)
5	5	**ALEXIS & FIDO** BORICUALIDAD (SONY BMG NORTE)
6	6	**JOWELL & RANDY** LOS MAS GRANDES DEL REGGAETON (MACHETE)
7	7	**DON OMAR** KING OF KINGS LIVE (LIONSHARE)
8	8	**TITO "EL BAMBINO"** ITS MY TIME (EMI TELEVISA)
9	9	**CALLE 13** RESIDENTE O VISITANTE (SONY BMG NORTE)
10	10	**DON OMAR** KING OF KINGS (LIONSHARE)
11	11	**VOLTIO** EN LO CLARO (WHITE LION/SONY BMG NORTE)
12	12	**WISIN & YANDEL** LOS INCREIBLES (WISIN & YANDEL/MACHETE)
13	13	**HECTOR "EL FATHER"** LA LEYENDA (MACHETE)
14	14	**ZION** THE PERFECT MELODY (ENEMY ONE/SRC/UNIVERSAL MOTOWN/VMG)
15	15	**DJ KAZZANOVA** THE REGGAETON WARS VOL 2 (KAZMUSIC)
16	16	

REGIONAL MEXICAN

POP

THIS WEEK	LAST WEEK	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	1	**K-PAZ DE LA SIERRA** CAPAZ DE TODO POR TI (FONOVISA)
2	2	**VICENTE FERNANDEZ** PARA SIEMPRE (SONY BMG NORTE)
3	3	**VICENTE FERN NDEZ** ENTRE MARIACHI (SONY BMG NORTE)
4	4	**LOS TIGRES DEL NORTE** 30 AÑOS (FONOVISA)
5	5	**PATRULLA 81** A MI (EMI LATIN)
6	6	**LOS TEMERARIOS** 20 GRANDES DEL RECUERDO (EMI TELEVISA)
7	7	**GRUPO MONTEZ DE DURANGO** ADIANTE!!! (FONOVISA)
8	8	**LOS TUCANES DE TIJUANA** 20 ANIVERSARIO (FONOVISA)
9	9	**LOS PRIMOS DE DURANGO** LOS CORRIDOS MAS PESADOS (LIL)
10	10	**EL POTRO DE SINALOA** EL PRIMER TOROTE (MAVERICK)
11	11	**ALACRANES MUSICAL** LA MUSICA Y EL PODER (MAVERICK)
12	12	**ALADOS DE LA SIERRA** CON LOS SUYOS CONMIGO (LIL)
13	13	**LA ARROLLADORA BANDA EL LIMON** Y SUS EXITOS (DISCOS LIMON)
14	14	**ENTOCABLE** CORRIDOS PARA CRECER DE CAMINO (EMI TELEVISA)
15	15	**LOS BUKIS** 20 RECUERDOS INOLVIDABLES (FONOVISA)
16	16	

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON BOARD	TITLE / ARTIST (IMPRINT) · PROMOTION LABEL
1	2	14	**NO, NO, NO** DIM SUMS (WEA)
2	3	11	**BAND OF GOLD** BARRETT LUCAS CLUB REMIXES
3	1	9	**KINGDOM** BAD BANKS MUTE/VIRGIN
4	5	9	**STARS** BRYAN ADAMS (18 RECORDS)
5	4	16	**SOMEBODY'S ME** ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
6	9	10	**I AM** ANGEL STONE FEATURING BETTY WRIGHT (TRAFFIC/VMG)
7	10	10	**TAKING CHANCES** CELINE DION (EPIC/SONY BMG)
8	7	10	**LET IT YOUR VOICES** GEORGE PORGE "PURE" (JLP)
9	7	13	**GIMME MORE** BRITNEY SPEARS (JIVE/ZOMBA)
10	11	9	**BABY LOVE** MOTLY BOMBSHELTER FEATURING MOLLY AM (WATERSCAPE)
11	6	11	**KEEP YOUR BODY WORKING** THE VERVE DRUG - GARY MARTIN MIXES (MOTIVATION MUSIC/INDIGITAL)
12	15	6	**NOTHIN' BETTER TO DO** LEANN RIMES (CURB)
13	13	10	**LIKE SOMETHING 4 PORNO!** FELIX DA HOUSECAT (NOTHING)
14	16	6	**BREAKING DISHES** RIHANNA (SRP/DEF JAM)
15	20	5	**GIVE IT ALL YOU GOT** DANNY TENAGLIA FEAT. LISA LEE - STUDIO 54 (DEF JAM)
16	23	4	**LOVE LIKE THIS** NATASHA BEDINGFIELD FEAT SEAN KINGSTON (THOUSEONE/EPIC)
17	12	12	**HUSTLER** DIANA VICKERS (SIRE) (INTERSCOPE)
18	17	10	**BUSY CORE BAGS** THE CRYSTAL METHOD (EPIC)
19	19	19	**FUEGO** ANGIE LEMAR (ARISTA/RMG)
20	26	6	**IT DOESN'T TAKE MUCH** SARAH ARTEMIS (ROCKET)
21	29	6	**HE SAID SHE SAID** ASHLEY ESTRADA (PEPPER/EMI)
22	14	13	**SHUT UP AND DRIVE** RIHANNA - EXPORT (DEF JAM)
23	30	3	**LET GO** FREE FOR ITS FEATURING RIA GARVEY MUTE
24	33	5	**WANNABE** SPICE GIRLS (VIRGIN)
25	25	11	**SOUND OF YOUR VOICE** ALTAI FEATURING ARIANNA BATH (MUTE)

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST / TITLE (IMPRINT & NUMBER) · DISTRIBUTING LABEL
1	9	**VARIOUS ARTISTS** ULTRA.ELECTRONIC.DANCE 2 (ULTRA 9844)
2	1	**M.I.A.** KALA (XL/INTERSCOPE 000658**-XGA)
3	2	**DAFT PUNK** ALIVE 2007 (VIRGIN 99641)
4	3	**NINE INCH NAILS** YEAR ZERO (NOTHING/INTERSCOPE 91929**-XGA)
5	4	**LCD SOUNDSYSTEM** SOUND OF SILVER (DFA/EMPORTER 0**)
6	5	**PAUL OAKENFOLD** GREATEST HITS & REMIXES: PERFECTO 1 (PERFECTO/WEA)
7	6	**GORILLAZ** D-SIDES (VIRGIN 78149)
8	13	**JUSTICE** CROSS (+ DANCEPACK) (BECAUSE 2314B0) (VEC)
9	8	**TIESTO** IN SEARCH OF SUNRISE 5: IBIZA (BLACK HOLE 7029**/ATTN/VMG)
10	12	**METRO STATION** METRO STATION (REG.) (MCA 11333)
11	11	**TREVOR SIMPSON & CATO K** ULTRA (2008 1 / 2) (ULTRA 2008)
12	4	**THE COUNTDOWN SINGERS** KARAOKE DANCE MASTERS: 80'S DISCO (KARAOKE VERSIONS)
13	10	**ARMIN VAN BUUREN** UNIVERSAL RELIGION 2008 (ARMADA 1821)
14	7	**DAFT PUNK** HUMAN AFTER ALL: WORK 2008 (VIRGIN 56443)
15	11	**DEPECHE MODE** SOUNDS OF THE UNIVERSE (COLLECTOR'S EDITION) (SIRE/REPRISE 49**-XGA)
16	20	**BLACK AUDIO** CHEELA (+ DVD) (ATLANTIC 0**-XGA)
17	14	**GNARLS BARKLEY** ST ELSEWHERE (WARNER BROS./ATLANTIC 0**-XGA)
18	20	**CASCADA** EVERYTIME WE TOUCH (ROBBINS 73004)
19	24	**TIESTO** ELEMENTS OF LIFE MAGIC MUZIK 1915-1/LSTRA
20	23	**PAUL VAN DYK** VOLUME(S) (VIRGIN 78147)
21	RE-ENTRY	**CSS** CANSEI DE SER SEXY (SUB POP 717)
22	21	**BJORK** VOLTA (ATLANTIC 7**/BJK 1)
23	25	**THE CHEMICAL BROTHERS** WE ARE THE NIGHT (VIRGIN/EMI 2**-XGA)
24	RE-ENTRY	**INTOCABLE** CORRIDOS PARA CRECER DE CAMINO (EMI TELEVISA)
25	22	**THE GAHAN** HOURGLASS (MUTE 8677**/VIRGIN)

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON BOARD	TITLE / ARTIST (IMPRINT & NUMBER) · PROMOTION LABEL
1	3	15	**IN MY ARMS** KYLIE MINOGUE (EMI 2**)
2	2	9	**CALABRIA 2008** DEEP FEATURING NATALIA (ULTRA)
3	5	7	**LET ME THINK ABOUT IT** IAN CAREY (ETTIENNE ROCA'S CLUB MIX)
4	1	9	**AMAZING** SEAL (WARNER BROS)
5	9	8	**ANTHEM** DEEP FEATURING ETTIENNE ROCA (LOUDER)
6	7	23	**CARRY ME AWAY** CRAIG DAVID FEATURING DIRRTY ARTHUR (ATLANTIC)
7	6	6	**WHAT HURTS THE MOST** CASCADA (ROBBINS)
8	4	16	**I WANT YOUR SOUL** ARMAND VAN HELDEN SOUTHERN FREEDOM (ULTRA)
9	8	7	**RISE UP** TIMO LASKOK (WEA)
10	10	7	**LET GO** PAUL VAN DYK FEATURING RIA GARVEY (MUTE)
11	11	25	**DON'T STOP THE MUSIC** RIHANNA (SRP/DEF JAM) (LAVA)
12	13	6	**AGAIN** JAN LEEUW (ROBBINS)
13	12	6	**APOLOGIZE** TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
14	15	2	**TOGETHER** DJ SHOUSE AND STEVE SOLIMANO (ATLANTIC/LAVA)
15	16	9	**STARS** BRYAN ADAMS (18 RECORDS)
16	18	3	**BABY WHEN THE LIGHT** DAVID GUETTA WITH CHRIS WILLIS FEATURING GEO (ULTRA)
17	24	4	**CAN'T GET OVER** SUPERGRASS (PARLOPHONE)
18	14	17	**WHO KNEW** PINK (LAFACE/ZOMBA)
19	20	19	**GET DOWN** TIMBALAND FEAT SOSHY (MOSLEY/BLACKGROUND/INTERSCOPE)
20	19	10	**WITH EVERY HEARTBEAT** ROBYN (KONICHIWA/KONICHIWA)
21	NEW ENTRY		**YOU DON'T KNOW** THE CHEMICAL BROTHERS FEAT. ANDREA ANTONIA (VIRGIN)
22	22	5	**ROUND & ROUND** MELISSA JAMES (EMI)
23	25	12	**I WISH YOU WOULD** MARTIAN TED WILDER (ULTRA)
24	22	15	**CLIMAX MORE** BRITNEY SPEARS (JIVE/ZOMBA)
25	17	11	**STRONGER** KANYE WEST (ROCK-A-FELLA/DEF JAM)

JAN 12 2008 HITS OF THE WORLD Billboard

JAPAN
SINGLES

THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) DECEMBER 26, 2007
1	NEW	DANGAN FAITA SMAP VICTOR
2	NEW	CLIMAX JUMP DEN-LINER FROM KAMEN-RAIDA VARIOUS ARTISTS AVEX TRAX
3	NEW	BAKKA (FIRST VERSION/DVD) KAZUYA YOSHII EMI
4	8	WARE MO KOU MASATO SUGIMOTO TEICHIKU
5	NEW	TOGETHER (CD/DVD) TUNOSHINKI AVEX TRAX
6	1	GURORIASU MAINNDO ZARD B-GRAM
7	8	KISS SHITE KOH + UNIVERSAL
8	18	SEN NO KAZE NI NATTE MASASHI AKIKAWA TEICHIKU
9	6	DARLING (FIRST LTD VERSION) MEISUKE KUWATA VICTOR
10	3	WONDERFUL & BEAUTIFUL REMIOROMEN VICTOR

UNITED KINGDOM
SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UB CHARTS CO.) DECEMBER 30, 2007
1	1	WHEN YOU BELIEVE LEON JACKSON SYCO
2	3	BLEEDING LOVE LEONA LEWIS SYCO
3	5	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
4	10	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	7	RULE THE WORLD TAKE THAT POLYDOR
6	6	VALERIE MARK RONSON FT AMY WINEHOUSE COLUMBIA
7	9	CALL THE SHOTS GIRLS ALOUD POLYDOR
8	11	HEARTBROKEN T2 FT JODIE AYASHA AATW/MNB
9	4	FAIRYTALE OF NEW YORK THE POGUES FT KIRSTY MCCOLL WARNER BROS
10	29	GOODBYE MR A HOOSIERS RCA

GERMANY
SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL) JANUARY 2, 2008
1	1	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	STARK ICH + ICH POLYDOR
3	3	NO ONE ALICIA KEYS J
4	9	LAST CHRISTMAS WHAM! EPIC
5	4	DU HAST DEN SCHOENSTEN ARSCH... ALEX C FT YASS POLYDOR
6	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
7	7	EY DJ CULCHA CANDELA URBAN
8	8	EIN STERN (DER DEINEN NAMEN TRAGT) DJ OETZI/NIK P POLYDOR
9	6	WHAT YOU DON'T KNOW MONROSE STARWATCH
10	NEW	HAUNTED ROOM 2012 WARNER

EURO DIGITAL TRACKS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JANUARY 12, 2008
1	3	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	1	WHEN YOU BELIEVE LEON JACKSON S
3	7	BLEEDING LOVE LEONA SYCO
4	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
5	9	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
6	RE	WHAT HURTS THE MOST (RADIO MIX) CASCADA ZODLAND/MUSIC MAIL
7	11	CALL THE SHOTS GIRLS ALOUD POLYDOR
8	10	NO ONE (RADIO EDIT) ALICIA KEYS MBK/J
9	17	VALERIE MARK RONSON FT AMY WINEHOUSE ALLIDO/COLUMBIA
10	14	RULE THE WORLD TAKE THAT POLYDOR
11	2	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
12	19	ROCKSTAR NICKELBACK EMI
13	NEW	GOODBYE MR. A THE HOOSIERS RCA
14	15	NO ONE ALICIA KEYS MBK/J
15	20	HATE THAT I LOVE YOU RIHANNA FT NE-YO SRP/DEF JAM
16	4	FAIRYTALE OF NEW YORK THE POGUES WARNER
17	RE	ABOUT YOU NOW SUGABABES ISLAND
18	RE	HEARTBROKEN T2 FT JODIE AYSHA AATW/MNB
19	RE	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM
20	RE	REHAB AMY WINEHOUSE ISLAND

FRANCE
SINGLES

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JANUARY 2, 2008
1	1	PARLE A MA MAIN FATAL BAZOOKA FT YELLE ET CHRI UP
2	4	ALIVE MONDOTEB MERCURY
3	2	QUELQUE PART SHERYFA LUNA BLM
4	3	TOURNER MA PAGE JENIFER MERCURY
5	7	NO ONE ALICIA KEYS J
6	9	SUCKER DIM CHMD EMI
7	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
8	6	JE VAIS VITE LORIE SBL/SMBIA
9	18	OO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
10	8	JACQUES A DIT CHRISTOPHE WILLEM VOGUE

AUSTRALIA
SINGLES

THIS WEEK	LAST WEEK	(ARIA) DECEMBER 30 2007
1	1	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	UNTOUCHED THE VERONICAS WARNER BROS
3	3	NO ONE ALICIA KEYS J
4	5	INTO THE NIGHT SANTANA FT CHAD KROEGER ARIOLA
5	4	CLUMSY FERGIN A&M/INTERSCOPE
6	8	THE WAY I ARE TIMBERLAND FT KERI WILSON INTERSCOPE
7	9	BLEEDING LOVE LEONA LEWIS SYCO
8	7	HAPPY ENDING MIKA CASABLANCA/ISLAND
9	13	HOW FAR HAVE WE COME MATCHBOX TWENTY ATLANTIC
10	12	DON'T HOLD BACK THE POTBELLEEZ EMI

CANADA
BILLBOARD CANADIAN HOT 100

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JANUARY 12, 2008
1	1	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
2	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UNIVERSAL
3	5	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC/UNIVERSAL
4	2	NO ONE ALICIA KEYS MBK J/SONY BMG
5	13	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE/UNIVERSAL
6	4	CLUMSY FERGIE WILL I AM A&M/INTERSCOPE/UNIVERSAL
7	10	KISS KISS CHRIS BROWN FT T-PAIN JIVE/SONY BMG
8	8	FOR THE NIGHTS I CAN'T REMEMBER HEDLEY UNIVERSAL
9	12	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
10	7	PIECE OF ME BRITNEY SPEARS JIVE/SONY BMG

ITALY
SINGLES

THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JANUARY 2, 2008
1	2	THE SINGLES COLLECTION TOUR EDITION VASCO ROSSI CAPITOL
2	3	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL
3	1	NON SIAMO SOLI EROS RAMAZOTTI/RICKY MARTIN ARIOLA
4	4	NO ONE ALICIA KEYS J
5	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
6	6	LIVING DARFUR MATTAFIX VIRGIN
7	8	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
8	10	TOGETHER BOB SINCLAR FT STEVE EDWARDS YELLOW
9	17	TAKING CHANCES CELINE DION COLUMBIA
10	12	LOVE TODAY MIKA CASABLANCA/ISLAND

SPAIN
SINGLES

THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) DECEMBER 26, 2007
1	1	THE SINGLES BOX SET THE WHO UNIVERSAL
2	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
3	8	LOS RAPEROS NUNCA NUEREN SHOTTA BOA
4	11	BUCOVINA IAN OLIVER FT SHANTEL BLANCO Y NEGRO
5	4	Y AHORA VOY A SALIR (RANXEIRA) MANDO DE OZ ORD
6	NEW	INNOVATION POSITION DJ CRICKET & DJ JANDRO MATINEE/DIVUCSA
7	NEW	TRANCESTORY JAVI NEIRA & HUGO SERNA HOUSE WORKS
8	NEW	HW RE-EDITED EP VII VARIOUS ARTISTS ESP HOUSE WORKS
9	7	2 HEARTS KYLIE MINOGUE PARLOPHONE
10	16	VOCAL TRACKS VOL. 11 VARIOUS ARTISTS ESP BIT

THE NETHERLANDS
SINGLES

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) DECEMBER 28, 2007
1	1	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
2	11	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
3	2	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	3	EEN WERELD JEROEN VAN DER BOOM RED BULLET
5	4	NO ONE ALICIA KEYS J

ALBUMS

THIS WEEK	LAST WEEK	
1	1	PAUL DE LEEUW SYMPHONICA IN ROSSO 2007 UNIVERSAL
2	3	ANDRE HAZES SAMEN MET ONE EMI
3	5	TRIJNTJE OOSTERHUIS WHO'LL SPEAB FOR LOVE EMI
4	4	ANOUK WHO'S YOUR MOMMA DINO
5	6	PAUL POTTS ONE CHANCE SYCO

AUSTRIA
SINGLES

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) DECEMBER 21, 2007
1	1	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	DU HAST DEN SCHOENSTEN ARSCH... ALEX C FT YASS POLYDOR
3	7	KINDER DIE NEUEN OESTERREICHER WARNER
4	8	STARK ICH + ICH POLYDOR
5	3	NO ONE ALICIA KEYS J

ALBUMS

THIS WEEK	LAST WEEK	
1	1	KIDDY CONTEST KIDS KIDDY CONTEST VOL. 19 SONY BMG
2	2	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY
3	5	BEFOUR HAND IN HAND (THE WINTER ALBUM) EDEL
4	NEW	ROOM 2012 ELEVATON WARNEN
5	3	DIE AERZTE JAZZ IST ANDERS HOT ACTION

NORWAY
SINGLES

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) MONTH XX, 2008
1	1	DAYS GO BY GLENN LYSE RCA
2	2	BEGGIN MADCON BONNIER
3	3	MOVIES MONTEN MARKET TBA
4	4	DRIVING HOME FOR CHRISTMAS CHRIS REA WARNER
5	5	LOOK AWAY LUCIFER MADRUGADA VIRGIN

ALBUMS

THIS WEEK	LAST WEEK	
1	1	SECRET GARDEN INSIDE I'M SINGING UNIVERSAL
2	8	ROBERT PLANT/ALISON KRAUSS RAISING SAND DECCA
3	4	BRUCE SPRINGSTEEN MAGIC SBL/SMBIA
4	3	MADCON SO DARK THE CON OF MAN BONNIER
5	25	GARTH BROOKS ULTIMATE HITS 2 CD/DVD CAPITOL

DENMARK
SINGLES

THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JANUARY 2, 2008
1	1	HVAD NU HVIS ALEX FT NIK & JAY COPENHAGEN
2	2	RAMT I NATTEN LIZZM ARTPEOPLE
3	3	BLEEDING LOVE LEONA LEWIS SYCO
4	4	APOLOGIZE TIMBALAND FT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
5	5	HOSPITAL NEPHEW FT L.O.C COPENHAGEN

ALBUMS

THIS WEEK	LAST WEEK	
1	1	KIM LARSEN EN LILLE POSE STOJ EMI
2	7	NATASJA I DANMARK ER JEG FOOT PLAYGROUND
3	8	NEPHEW ROSKILDE DT 07 07 COPENHAGEN
4	2	LIS SORENSEN DE ALLERSTORSTE SANGE RECART
5	6	ANDREA BOCELLI VIVERE UNIVERSAL

PORTUGAL
ALBUMS

THIS WEEK	LAST WEEK	(AFP) JANUARY 2, 2008
1	1	JUST GIRL JUST GIRL FAROL
2	2	JORGE PALMA VOO NOCTURNO EMI
3	5	VANESSA DA MATTA SIM SONY BMG
4	4	MARIZA CONCERTO EM LISBOA CAPITOL
5	3	IL DIVO THE CHRISTMAS COLLECTION SYCO
6	7	PAULO GONZO PERFIL COLUMBIA
7	8	MICKAEL CARREIRA ENTRE MOB VIDISCO
8	6	MAFALDA VEIGA/JOAO PEDRO PAIS LADO A LADO SOM LIVRE
9	9	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
10	13	ALICIA KEYS AS I AM J

GREECE
SINGLES

THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) DECEMBER 28, 2008
1	3	KANE TIN AGAPI GIORTI VARIOUS ARTISTS MINOS
2	2	FTEME VALANTIS LEGEND VIRGIN
3	5	NIKOS MANIATIS NIKOS MANIATIS LEGEND IMPACT
4	1	SE THELO ME TRELA KELLY KELEKIDOU SONY BMG
5	4	KAPOU ALLOU GIORGOS SAMPANIS SONY BMG

ALBUMS

THIS WEEK	LAST WEEK	
1	1	KYLIE MINOGUE X PARLOPHONE
2	2	SUNRISE AVENUE ON THE WAY TO WONDERLAND BONNIER
3	4	AMY WINEHOUSE BACK TO BLACK ISLAND
4	5	ANDREA BOCELLI VIVERE UNIVERSAL
5	3	CELINE DION TAKING CHANCES COLUMBIA

SALES DATA COMPILED BY nielsen SoundScan

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EURO Billboard ALBUMS

JAN 12 2008

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 30 EUROPEAN COUNTRIES. JANUARY 5, 2008

WEEK	LAST WEEK	
1	1	**APOLOGIZE** TIMBALAND FT. ONEREPUBLIC MOSLEY/EL-KASHIF/SOUND MIRACULOUS
2	2	**NO ONE** ALICIA KEYS ♪
3	3	**DON'T STOP THE MUSIC** RIHANNA DEF JAM
4	6	**BLEEDING LOVE** LEONA LEWIS SYCO
5	5	**PARLE A MA MAIN** FAUVE, MADONNA ET NELLE ET CURE LP
6	4	**WHEN YOU BELIEVE** LEON JACKSON SYCO
7	7	**CRANK THAT (SOULJA BOY)** SOULJA BOY TELLEM SYCO/ARISTA/SRC/COLGATE
8	13	**LAST CHRISTMAS** WHAM! EPIC
9	15	**ALIVE** MORRISSEY MERCURY
10	9	**OUELQUE PART** EVERYS LOUNA LOUNA
11	10	**STARS** ESA + SIA POLYDOR
12	8	**TOURNER MA PAGE** JENIFER MERCURY
13	17	**RULE THE WORLD** TAKE THAT POLYDOR
14	21	**HEY THERE DELILAH** PLAIN WHITE TS ETHLIE/ENGLISH/FIRECLOUD
15	12	**ALL I WANT FOR CHRISTMAS IS YOU** MARIAH CAREY COLUMBIA

ALBUMS

WEEK	LAST WEEK	
1	1	**AMY WINEHOUSE** BACK TO BLACK 1CJ/UMC
2	3	**ANDREA BOCELLI** VIVERE SUGAR
3	2	**LED ZEPPELIN** MOTHERSHIP SWMG
4	4	**MICHAEL BUBLE** CALL ME IRRESPONSIBLE REPRISE
5	5	**JAMES BLUNT** ALL THE LOST SOULS EDSTAND/ATLANTIC
6	6	**ALICIA KEYS** AS I AM ♪
7	10	**EROS RAMAZZOTTI** EO 2007/LP
8	7	**LEONA LEWIS** SPIRIT SYCO
9	9	**DIE ANZTE** ANZI BY HANDING HOT ACTION
10	11	**WESTLIFE** HOME COLUMBIA
11	8	**EAGLES** LONG RUN/ BEST OF EVERY POLYDOR
12	12	**CELINE DION** TAKING CHANCES COLUMBIA
13	15	**MIKA** LIFE IN CARTOON MOTION 2 ISLAND/A&M/A VILLAGE
14	14	**RIHANNA** GOOD GIRL GONE BAD CAPITOL/ DEF JAM
15	13	**TIMBALAND** TIMBALAND PRESENTS/ SHOCK VALUE INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JANUARY 5, 2008

WEEK	LAST WEEK	
1	1	**APOLOGIZE** TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	**NO ONE** ALICIA KEYS ♪
3	3	**HEY THERE DELILAH** PLAIN WHITE TS ETHLIE/ENGLISH/FIRECLOUD
4	4	**DON'T STOP THE MUSIC** RIHANNA DEF JAM
5	6	**BLEEDING LOVE** LEONA LEWIS SYCO
6	5	**ABOUT YOU NOW** SUGAR SUGAR ♪ WMG
7	8	**HATE THAT I LOVE YOU** RIHANNA FT. WILL.I.AM/ STARGATE/ DEF JAM
8	7	**SHADOW OF THE DAY** LINKIN PARK MACHINE SHOP/ WARNER BROS
9	10	**1973** JAMES BLUNT EDSTAND/ATLANTIC
10	9	**2 HEARTS** KYLIE MINOGUE PARLOPHONE
11	12	**SUMMER LOVE** JUSTIN TIMBERLAKE JIVE/ZOMBA
12	11	**BIG GIRLS DON'T CRY** FERGIE WILL.I.AM/ MONTRELL/POLYDOR
13	13	**BUBBLY** COLBIE CAILLAT UNIVERSAL REPUBLIC
14	14	**SAME MISTAKE** JAMES BLUNT EDSTAND/ATLANTIC
15	15	**CA PAIT MAL** CHRISTOPHE MAE M.A/PIAS

TOP CHRISTIAN

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM TITLE & NUMBER / DISTRIBUTING LABEL	CHART
1	1	2	**KIRK FRANKLIN** THE FUNK 19 HIT LIFE/ 19 HQ 3336, GOSPO CENTRIC /ISTR/PROVIDENT-INTEGRITY	
6	6	105	**GREATEST HITS FLYLEAF** FLYLEAF/ SUM 001 CENTRIC 6600015-A	●
3	2	18	**CASTING CROWNS** THE ALTAR AND THE DOOR (LEACH STREET/REUNION 10777/PROVIDENT-INTEGRITY	
4	4	4	**MERCYME** ALL THAT IS WITHIN ME (INTO COLUMBIA 12973/PROVIDENT-INTEGRITY ●	
5	3	13	**VARIOUS ARTISTS** NOW HITS 2008 (SPARROW 83878/PROVIDENT-INTEGRITY 88778/EMI CMG	
10	10	13	**VARIOUS ARTISTS** SONGS 2 WORSHIP (SPARROW 72/PROVIDENT-INTEGRITY	
7	5	11	**MICHAEL W. SMITH** IT'S A WONDERFUL CHRISTMAS REUNION 10123/PROVIDENT-INTEGRITY	
8	9	9	**CHRIS TOMLIN** LIVE THE ARRIVING (STARTS/SPARROW 28218/EMI CMG ●	
9	10	45	**TOBYMAC** (FOREVER) BEST (FOREVER) FOREPRINT 03791/EMI CMG ●	
10	12	10	**STEVEN CURTIS CHAPMAN** ONE MOMENT (STEVEN/SPARROW 28/EMI CMG ●	
11	15	14	**DAVID CROWDER BAND** A CROWDED CHRISTMAS (SPARROW 2004/EMI CMG	
12	20	65	**SKILLET** COMATOSE (ATLANTIC/ LIVE/ LIVE 3546/PROVIDENT-INTEGRITY	
13	7	16	**POINT OF GRACE** HOW YOU LOVE (WORD/ CURB) 88708	
14	8	10	**RELIENT K** LET IT SNOW BABY...LET IT REINDEER (EMI CAPITOL 7243/EMI CMG	
18	31	74	**RED** END OF SILENCE (ESSENTIAL 10807/PROVIDENT-INTEGRITY ●	
16	16	11	**JARS OF CLAY** CHRISTMAS SONGS (SPARROW/ 88778/PROVIDENT-INTEGRITY	
17	11	86	**ALAN JACKSON** PRECIOUS MEMORIES (ACUARIUS NASHVILLE 80781/PROVIDENT-INTEGRITY	
18	22	62	**RELIENT K** FIVE SCORE AND SEVEN YEARS AGO (CITY/CAPITOL 30002/EMI CMG ●	
19	14	3	**JIM BRICKMAN** HOME (CHRISTMAS (ATLANTIC/ WORD/ CURB ●	
20	21	60	**VARIOUS ARTISTS** NOW HITS 2007 (WORD/ CURB/PROVIDENT-INTEGRITY 7156/EMI CMG	
21	24	13	**AMY GRANT** GREATEST HITS (SPARROW 27187/EMI CMG ●	
22	48	35	**THE ALMOST** SOUTH OF HEAVEN (TOOTH & NAIL 2569/EMI CMG	
23	18	21	**THIRD DAY** CHRISTMAS (DEFINITIVE/ TWO 2083/2008 / ESSENTIAL 10805/PROVIDENT-INTEGRITY ●	
24	36	89	**MAT KEARNEY** NOTHING LEFT TO FEAR (MARC COLUMBIA/ INPOP 1360/EMI CMG	
25	25	22	**MANDISA** TRUE (BRENTWOOD/ SPARROW 5779/EMI CMG	

TOP GOSPEL

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM TITLE & NUMBER / DISTRIBUTING LABEL	CHART
1	1	3	**KIRK FRANKLIN** THE FUNK 19 HIT LIFE/ 19 HQ 3336, GOSPO CENTRIC 19737/EMIMA	
2	2	26	**MARVIN SAPP** BEST OF MARVIN SAPP (MALACO	
3	6	17	**ISRAEL & NEW BREED** 2 DEEPER LEVEL LIVE (VERITY/ COLUMBIA 11986/SONY MUSIC ●	
4	4	2	**VARIOUS ARTISTS** NEW GOSPEL CHRISTMAS (CREST/ VERITY/ COLUMBIA 69761/EMI GOSPEL	
5	5	14	**SHEKINAH GLORY MINISTRY** JESUS (YOUR/ EMI GOSPEL/ 2007/EMI GOSPEL	
6	3	14	**MIRACLE WINANS** HAPPY HOLIDAYS FROM MICHEE WINANS (GEFFEN/ JIVE 8347	
7	8	5	**YOLANDA ADAMS** WHAT A WONDERFUL TIME (COLUMBIA 69425/SONY MUSIC	
8	9	11	**VARIOUS ARTISTS** WPWA GOSPEL 2007 (VERITY/ WORD/ CURB/ EMI GRP 83496/EMI CMG ●	
9	11	34	**THE CLARK SISTERS** LIVE: ONE LAST TIME (VERITY/ 11/EMI GOSPEL 91894 ●	
10	12	2	**VARIOUS ARTISTS** GOTTA HAVE GOSPEL CHRISTMAS (VERITY/ COLUMBIA 12732/SONY MUSIC	
11	12	15	**TRIN-I-TEE 5:7** THE CHRIST (MALACO/ EMI GOSPEL MUSIC WORLD	
12	13	34	**VARIOUS ARTISTS** WPWA GOSPEL 2006 (VERITY/ WORD/ CURB/ EMI GRP 83496/EMI CMG ●	
13	16	14	**MARVIN WINANS** PERFECT GIFT: BEST ALBUM (BODY SPRINGS/ GOSPEL 86278/EMI GOSPEL	
14	7	9	**VARIOUS ARTISTS** LIMITS NEVER LIE (GOSPEL CHRISTMAS/ 53/P INNER/STAR/MARKING GROUP/ SENSITIVE LIFE	
15	15	17	**LEE WILLIAMS AND THE SPIRITUAL QC'S** LIVE (CHOSEN ET AL TRANSFER FOR MUSIC TOOL	
16	14	11	**DONNIE MCCLURKIN** THE ESSENTIAL DONNIE MCCLURKIN (VERITY/ LEGACY/ 11/EMI GOSPEL 93961 93961	
17	22	64	**TYE TRIBBETT & G.A.** VICTORY (LIVE IN NEW ORLEANS (VERITY/ COLUMBIA 77305 SONY MUSIC	
18	19	39	**J MOSS** LIVE (WILLIAM MURPHY/ FREEMAN/ 82214/ZOMBA	
19	14	5	**SHIRLEY CAESAR** AFTER 40 YEARS ... STILL CELEBRATING (LEGACY/ 11/EMI GOSPEL 93961	
20	23	73	**LECRAE** AFTER THE MUSIC STOPS (REACH 30021/CROSS MOVEMENT	
21	18	55	**YOLANDA ADAMS** THE BEST OF ME ... LIVE (THE ATLANTIC 156604/ AG	
22	24	15	**BYRON CAGE** LIVE AT THE APOLLO: THE PROCLAMATION (GOSPO CENTRIC 11154/PERMANENT INTEGRITY	
23	21	26	**MARTI LABELLE** THE GOSPEL ACCORDING TO MARTI LABELLE (MARBELLA 8170/09/29/EMI/A	
24	17	6	**THE STAPLES** WE'LL NEVER TURN BACK (MTS/ 86636/CRYSTAL	
25	25	3	**JUANITA BYNUM** A PIECE OF MY PASSION (TUFA 9321	

TOP CHRISTIAN

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM TITLE & NUMBER / DISTRIBUTING LABEL	CHART
26	14	19	**RANDY TRAVIS** SONGS OF THE SEASON (WORD/ CURB/ 88774/8	
27	37	2	**DENISON HUNTER** STOMP THE GATES OF HELL (CD LP STATE 5695/EMI CMG ●	
28	23	3	**BARLOWGIRL** HOW CAN WE BE SILENT (COLLECT 88780/CURB ●	
29	28	5	**THOUSAND FOOT KRUTCH** THE FLAME IN ALL OF US (TOOTH & NAIL 82447/EMI CMG ●	
30	27	10	**VARIOUS ARTISTS** INTEGRITY'S 'HOPECORE' 24.7 (INTEGRITY 42002/PROVIDENT-INTEGRITY	
31	30	13	**EMERY** THE ONLY A NOW (TOOTH & NAIL 85417/EMI CMG ●	
32	30	36	**MICHAEL W. SMITH** MUSIC SONG IS HOW FAR TODAY'S TO (SMITH & CHRISTIAN ARTISTS AND/ NASHVILLE/ INDEPENDENT ARTISTS	
33	41	11	**HILLSONG** UNITED (HILLSONG/ 88778/PROVIDENT-INTEGRITY	
34	35	7	**NEWSBOYS** THE STORIES WE'RE (SPARROW 68711/EMI CMG	
35	42	37	**UNITED** ALL OF THE SAINTS (HILLSONG, AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
36	40	66	**JEREMY CAMP** BEYOND MEASURE (BEC 31126/EMI CMG ●	
37	29	9	**VARIOUS ARTISTS** JOEL OSTEEN PRESENTS: FREE TO WORSHIP (JOEL OSTEEN MINISTRIES 4001/ EX ●	
38	34	32	**THIRD DAY** CHRONICLES VOLUME ONE: 1996-2006 (ESSENTIAL 10806/PROVIDENT-INTEGRITY ●	
39	38	16	**TRIN-I-TEE 5:7** THE CHRIST (MALACO/ EMI GOSPEL MUSIC WORLD	
40	46	58	**SARA GROVES** TELL ME WHAT YOU KNOW (SPONGE/ INO 84300/PROVIDENT INTEGRITY	
41	39	16	**JARS OF CLAY** BEFORE THE FRAY (BEC 31126/EMI CMG	
42	44	27	**JON MCLAUGHLIN** INDIANA (CLAIRE/ COLUMBIA/ EMI CMG	
43	45	2	**PAGEANT** PAGE (HOP 44972/EMI CMG	
44	32	29	**CASTING CROWNS** LIFE SONGS (THE ALTAR AND THE DOOR (LEACH STREET/REUNION 10777/PROVIDENT-INTEGRITY	
45	48	2	**ANBERLIN** LOVES (TOOTH & NAIL 2673/EMI CMG ●	
46	47	2	**NEWSBOYS** THE HITS! (BEC/EMI CMG	
47	26	2	**UNDEROATH** DEFINE THE SOMEBODY (ME AND YOU 53367/TOOTH & NAIL 2668/ EMI CMG ●	
48	47	9	**VARIOUS ARTISTS** CHRISTMAS (SPARROW/ CURB 88582	
49	43	2	**AUGUST BURNS RED** LOVE RECKONING (SOLID STATE 10021/EMI CMG	
50	43	3	**MERCYME** CHRISTMAS (STRONG AND TENDER/ PROVIDENT INTEGRITY	

TOP GOSPEL

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / ALBUM TITLE & NUMBER / DISTRIBUTING LABEL	CHART
26	45	17	**GREATEST HITS BEVERLY CRAWFORD** BEVERLY CRAWFORD/ LIVE FROM LOS ANGELES 4001/	
27	31	2	**THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P KEE** NATURALLY MINE (VERITY/ COLUMBIA 69078/ZOMBA	
28	28	6	**BISHOP PAUL S. MORTON** STILL STANDING (TYRELL/EMI GOSPEL/EMI	
29	43	2	**HIGHER GROUND & BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR** WE LIFT HIM UP (EMI GOSPEL/EMI	
30	33	2	**RICKY DILLARD & NEW G** THE 7TH EPISODE: LIVE IN TORONTO (NURTURE 03761/EMI GOSPEL	
31	27	2	**NICOLE C. MULLEN** REDEEMED: THE BEST OF NICOLE C. MULLEN (WORD/ CURB 86500/WARNER BROS	
32	38	5	**DEBBIE WINANS** CHOSEN (ICB 3013 ●	
33	34	32	**FRED HAMMOND** THE ESSENTIAL FRED HAMMOND (VERITY/LEGACY 75305/SONY BMG	
34	32	15	**KIRK FRANKLIN** SONGS FROM THE STORM: VOLUME I (FO 70 SOUL/GOSPO CENTRIC 85401/ZOMBA	
35	25	3	**NICOLE C. MULLEN** UNANSWERED PRAYERS (NURTURE 03760/ CURB 03744/WARNER BROS	
36	34	3	**DEITRICK HADDON PRESENTS VOICES OF UNITY** TRUE (THE 10 RECORDS/ EMI GRP/EMI	
37	29	9	**JUANITA BYNUM & JONATHAN BUTLER** SPIRIT FIRE & GLORY (THE ANOINTING/ 9321/TUFA	
38	33	6	**QEWAYNE WOODS & WHEN SINGERS MEET** WITNESSING (WOODS & WHEN SINGERS MEET/ 4001/ INDEPENDENT RELEASE/ZOMBA	
39	36	2	**MYRON BUTLER & LEVI** STRONGER (EMI GOSPEL/EMI	
40	30	3	**MARTHA MUNIZZI** BE LIMITLESS (ME I AM/ COLUMBIA 77085/SONY MUSIC	
41	42	2	**DA' T.R.U.T.H.** THE GOSPEL SOCIAL MOVEMENT (MOTIVE	
42	50	4	**BISHOP G.E. PATTERSON** WALKING DOWN THE STREETS: VOLUME 1 (POIMAN 2008	
43	40	4	**VARIOUS ARTISTS** NEW HOPE (VERITY/ COLUMBIA 77085/ZOMBA/COLUMBIA 69063/SONY MUSIC	
44	36	19	**THE CANTON SPIRITUALS** CANTON SPIRITUALS (TYRELL/EMI/EMI	
45	37	3	**VARIOUS ARTISTS** THE VERY BEST OF PRAISE & WORSHIP (VOLUME 2 (SONY/VERITY/LEGACY 93962/ZOMBA	
46	37	2	**FRED HAMMOND** FREE TO WORSHIP (VERITY/ 11/EMI GOSPEL ●	
47	42	5	**DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS** THE STORIES FAMILY: ENCOURAGE (TRIBUTE/ EMI GOSPEL/ 84547	
48	49	2	**J.R.** LIFE BY STORIES (CRISTO ENTERTAINMENT/ ZOMBA	
49	46	2	**RICHARD SHAUN WOOD WITH VISION** JOURNEY LIVE IN NEW YORK (CRISTO ENTERTAINMENT	
50	41	2	**VARIOUS ARTISTS**	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres. ● Albums with the greatest sales gains this week.

HOT 100 ALBUM ■ Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER ▲ Where included, this award indicates the title with the chart's biggest percentage gain.

HEATSEEKER Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ‡ Box price indicates prices are only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ⊕ DualDisc available. ⁋ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of spins with Arbitron listener data. The exceptions are the Rhythmic, Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 50. Distinctions or audience, provided that they are not still gaining enough audience points to buffet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 10 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the charts for more than 20 weeks and rank below No. 15. (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

● CD single available ● Digital Download available. ● DVD single available. ● Vinyl Maxi-Single available ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

● Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 4.0 or more (7.5 or more for country) are passed to here Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold) ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ' ' Certification for net shipments of 100,000 units (Oro). ... Certification of 200,000 units (Platino). ' ' Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

■ RIAA certification for 500,000 paid downloads (Gold) ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

■ RIAA gold certification for net shipment of 25,000 units for video singles.

RIAA gold certification for net shipment of 50,000 units for short-form or long-form videos ■ RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for short-form or long-form videos.

DVD SALES/VHS SALES/VIDEO RENTALS

■ RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 250,000 units and $1 million at suggested retail for non-theatrical titles.. RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 500,000 units and $2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

JAN 12 2008

ALBUMS

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / NUMBER / DISTRIBUTING LABEL (PRICE)	CHART
1	1	8	**EAGLES** LONG RUN OUT OF EDEN (INC. 4500 CD) (14.98)	
2	2	5	**GARTH BROOKS** THE ULTIMATE HITS (TC) (15.98)	
3	4	5	**MANNHEIM STEAMROLLER** CHRISTMAS (MMC) (CHRISTMAS) (15.98)	
4	5	5	**DANE COOK** RETALIATION (CD) (DVD) (15.98)	
5	3	2	**SOUNDTRACK** HAIRSPRAY (NEW LINE) 79885 (15.98)	
6	6	4	**VARIOUS ARTISTS** STEPPENWOLF THE FIRST (AN SPECIAL MARKETS 1923 (OLD FAITHFUL) (13.98)	
7	7	7	**SOUNDTRACK** ENCE (SOUNDTRACK) (2CD) MUSIC SOUNDTRACK 10586 COLUMBIA (13.98)	
8	30	6	**SAMMY HAGAR** CHICKEN FOR BREAKFAST (CD) (DVD) (15.98)	
9	18	4	**INGRID MICHAELSON** GIRLS AND BOYS (CD/DVD) (15.98)	
10	8	3	**SIXX: A.M.** THE HEROIN DIARIES SOUNDTRACK (CD/DVD) (15.98)	
11	23	2	**DETHKLOK** THE CLONUS HORROR (SOUNDTRACK) (CD/DVD) (15.98)	
12	9	3	**JASON ALDEAN** WHERE IT'S AT (CD/DVD) (15.98)	
13	NEW ENTRY	1	**RADIOHEAD** IN RAINBOWS (TBD) (CD/DVD) (15.98)	
14	10	3	**LITTLE BIG TOWN** A PLACE TO LAND (CD/DVD) (15.98)	
15	25	2	**SPOON** GA GA GA GA HEROZ (CD/DVD) (15.98)	
16	26	14	**IRON AND WINE** THE SHEPHERD'S DOG (CD) (LP) (DVD) (15.98)	
17	31	2	**DJ KHALED** WE THE BEST (CD) (DVD) (15.98)	
18	45	2	**NICK SWARDSON** PARTY CENTRAL (CD) (DVD) (15.98)	
19	12	4	**SOUNDTRACK** HAIRSPRAY COLLECTOR'S EDITION (NEW LINE) 39808 (24.98)	
20	11	3	**AVID GRAY** EXHUMED WITH (CD) (DVD) (15.98)	
21	41	2	**THE JAMES** WINCING THE NIGHT AWAY (CD) (LP) (DVD) (15.98)	
22	RE-ENTRY	2	**SILVERSUN PICKUPS** CARNAVAS (CD) (DVD) (15.98)	
23	29	3	**STYLES P** SUPER GANGSTER (EXTRAORDINARY GENTLEMAN) (PARTNERS-BLACK SOLE) (CD) (DVD) (15.98)	
24	15	3	**VARIOUS** THE BOOTLEG FABULOUS ARTISTS STAR BROTHERS (1960-70)* (18.98)	
25	RE-ENTRY	2	**JEFF VICTOR/TIM FRANTZICH/DICK FREYMUTH** THE BEGINNING (CD) (DVD) (15.98)	
26	RE-ENTRY	2	**VARIOUS ARTISTS** SINGLE BELL JUSTICE (TVT) (CD) MUSIC SOUNDTRACK (CD/DVD) (15.98)	
27	11	2	**CRAIG MORGAN** THAT'S WHAT IT'S ALL ABOUT (CD) (LP) (DVD) (15.98)	
28	13	3	**JIMMY BUFFETT** MARGARITAVILLE AT MAHOGANY HALL (CD) (LP) (DVD) (15.98)	
29	17	3	**VARIOUS ARTISTS** THE BEST HOLIDAY CLASSICAL CHRISTMAS (CD) (DVD) (15.98)	
30	NEW ENTRY	1	**THE HORNHEADS** TIS THE SEASON...UNCLE BUCK (CD) (DVD) (15.98)	
31	NEW ENTRY	1	**BULLET FOR MY VALENTINE** SCREAM AIM AND FIRE (CD) (DVD) (15.98)	
32	50	2	**ARCADE FIRE** NEON BIBLE (CD) (LP) (DVD) (15.98)	
33	24	3	**TRON HELM** JEET KUNE DO (CD) (DVD) (15.98)	
34	RE-ENTRY	2	**ELLIOTT YAMIN** ELLIOTT YAMIN (CD) (LP) (DVD) (15.98)	
35	RE-ENTRY	2	**VARIOUS ARTISTS** WHAT A SWINGIN' HOLIDAY (CD/DVD) (15.98)	
36	37	2	**VARIOUS ARTISTS** CRANK INTO HELL A (CD) (DVD) (15.98)	
37	19	3	**DWIGHT YOAKAM** A LONG WAY HOME (CD) (LP) (DVD) (15.98)	
38	40	2	**ELVIS PRESLEY** ELVIS 75 (CD) (DVD) (15.98)	
39	21	3	**THE NATIONAL** BOXER (CD) (LP) (DVD) (15.98)	
40	46	14	**DROPKICK MURPHYS** THE WARRIOR'S CODE (CD) (LP) (DVD) (15.98)	
41	48	9	**SHARON JONES & THE DAP-KINGS** 100 DAYS, 100 NIGHTS (CD) (LP) (DVD) (15.98)	
42	20	3	**VARIOUS ARTISTS** THE BEST HOLIDAY CLASSICAL CHRISTMAS (CD) (DVD) (15.98)	
43	22	3	**BOB MARLEY** LEGEND (CD) (LP) (DVD) (15.98)	
44	27	3	**MOTION CITY SOUNDTRACK** FIVE BY FIVE (CD) (LP) (DVD) (15.98)	
45	14	3	**JEFF ACTION MUSIC** ALPHONSE (CD) (DVD) (15.98)	
46	28	3	**RED** END OF SILENCE (CD) (LP) (DVD) (15.98)	
47	39	3	**DAVID CROSBY** CSNY 1974 (CD) (LP) (DVD) (15.98)	

TOP TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / NUMBER / DISTRIBUTING LABEL	CHART
1	2	1	**ROBERT PLANT / ALISON KRAUSS** RAISING SAND (ROUNDER) ROUNDER 616561	
2	3	3	**ALICIA KEYS** AS I AM (J) 88697-19482-1-* (15.98) ●	
3	6	6	**RADIOHEAD** IN RAINBOWS (TBD) (CD/DVD) (15.98)	
4	5	4	**MARY J. BLIGE** GROWING PAINS (MCA) (CD) (LP) (DVD) (15.98) ●	
5	4	4	**LED ZEPPELIN** MOTHERSHIP (ATLANTIC) 7567-83163-2 (17.98)	
6	7	4	**JOSH GROBAN** NOEL (143/REPRISE) 48466-2 ●	
7	8	3	**LUPE FIASCO** THE COOL (1ST & 15TH/ATLANTIC) 360251-1 (15.98)	
8	9	3	**WU-TANG CLAN** 8 DIAGRAMS (WU-TANG UNIVERSAL/MOTOWN) 001580 (CD/DVD)	
9	10	3	**PRINCE** 3121 (NPG/COLUMBIA) 88697-19482-1-* (15.98) ●	
10	12	2	**BIRDMAN** 5 STUNNA (CASH MONEY/UNIVERSAL MOTOWN) 001580 (CD/DVD)	
11	12	2	**CHRIS BROWN** EXCLUSIVE (JIVE) (CD/DVD) ●	
12	14	2	**JAY-Z** AMERICAN GANGSTER (ROC-A-FELLA/DEF JAM) 012239-1 (CD/DVD)	
13	11	2	**JAHEIM** THE ANTHOLOGY (A WMA) (WARNER BROS./ATLANTIC) 377350 (CD)	
14	17	2	**IRON AND WINE** THE SHEPHERD'S DOG (LP) (CD) (DVD) (15.98) ●	
15	11	2	**AMY WINEHOUSE** BACK TO BLACK (ISLAND/REPUBLIC) 1870-1 (CD) (LP) (DVD) (15.98)	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / NUMBER / DISTRIBUTING LABEL	CHART
1	1	4	**JEFF VICTOR/TIM FRANTZICH/DICK FREYMUTH** THE BEGINNING (CD) (DVD) (15.98)	
2	2	3	**CELTIC WOMAN** A NEW JOURNEY (MANHATTAN) 7515-2 (15.98)	
3	3	3	**RODRIGUEZ / GABRIELA** RODRIGO Y GABRIELA (ATLANTIC) 81757-2 ●	
4	4	3	**VARIOUS ARTISTS** CELTIC FANFARE (WARNER) SPECIAL PRODUCTS 82587 (MARKET)	
5	5	3	**ISRAEL "IZ" KAMAKAWIWO'OLE** FACING FUTURE (MOUNTAIN APPLE) 5151 (MOUNTAIN APPLE)	
6	6	12	**SOUNDTRACK** THE BOURNE SUPREMACY (UNIVERSAL) 88697-19482-1-* (15.98)	
7	7	15	**MICHELLE AMATO/ROSALIND MCALLISTER/SARAH HOUNE** CELTIC LADIES CHRISTMAS (CD) (DVD) (15.98)	
8	11	3	**MANU CHAO** LA RAZON (CD) (LP) (DVD) (15.98)	
9	8	3	**MICHELLE AMATO/SARAH MOORE/MICHELLE LINDAHL** CELTIC LADIES (WARNER) SPECIAL PRODUCTS 82586 (MARKET)	
10	10	3	**THE STARLITE SINGERS** IRISH FAVORITES (MUSIC FACTORY) PRODUCTS 82585 (MARKET)	
11	13	3	**LOREENA MCKENNITT** AN ANCIENT MUSE (QUINLAN ROAD) 53906-2 (15.98)	
12	10	15	**LOREENA MCKENNITT** NIGHTS FROM THE ALHAMBRA (QUINLAN ROAD/VERVE) 001845-2 (15.98)	
13	14	3	**ANUNA** CELTIC WOMAN (CELTIC WOMAN) 7515-2 (15.98)	
14	9	15	**VARIOUS ARTISTS** IRISH TENORS (MARKET) SPECIAL PRODUCTS 82638 (MARKET)	
15	15	2	**CSU** CHRIS (MUSIC MARKETING/DEAN MARTIN ON REPEAT)	

TOP DIGITAL ALBUMS

FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / DISTRIBUTING LABEL(S)	CHART
1	2	2	**JUNO** JUNO (SOUNDTRACK) (RHINO)	
2	1	3	**ALVIN AND THE CHIPMUNKS** CHIPWRECKED (FONTANA) 6 (15.98)	
3	3	3	**LITTLE BOXES** LISA SWEELEES (CITY SONG MUSIC)	
4	4	7	**SWEENEY TODD: THE DEMON BARBER OF FLEET STREET** SOUNDTRACK (DREAMWORKS) 001 (15.98)	
5	5	2	**GROWING PAINS** MARY J. BLIGE (MATCHBOX/GEFFEN/MCA)	
6	10	2	**DREAMING OUT LOUD** OWENSONG (OWENSONG)	
7	7	3	**LUPE FIASCO'S THE COOL** LUPE FIASCO (1ST & 15TH/ATLANTIC)	
8	6	2	**THE B-SIDE COLLECTION (EP)** MARDEN'S MARBLES (MARDEN'S MARBLES)	
9	9	2	**AS I AM** ALICIA KEYS (J/RMG)	
10	12	2	**HIGH SCHOOL MUSICAL 2** SOUNDTRACK (WALT DISNEY)	
11	22	2	**RIOT!** PARAMORE (FUELED BY RAMEN/HAS)	
12	16	2	**COCO** COCO (COCO) (UNIVERSAL REPUBLIC/UMRG)	
13	17	17	**ONCE** SOUNDTRACK (SOUNDTRACK/SONY MUSIC SOUNDTRAX) COLUMBIA	
14	13	2	**MOTHERSHIP** LED ZEPPELIN (ATLANTIC) 7567-83163-2 (17.98)	
15	11	2	**HANNAH MONTANA (SOUNDTRACK): MEET MILEY CYRUS** MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold by Independent (non-major) distributors in retail stores that are tracked by Nielsen SoundScan. TASTEMAKERS: Albums sold in top 2,000 stores in a broad sample of independent retailers. WORLD: Top selling albums in the Contemporary World, Celtic and Classical Crossover genres. DIGITAL ALBUMS: Top digital albums sold in the U.S. as tracked by Nielsen SoundScan. Data as of December 31, 2007.

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MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (IMPRINT/DISTRIBUTING LABEL, & MANAGER/PRODUCER)	Principal Performers	CERT.
1	1	8	**THE ULTIMATE HITS** CMC / RCA/SONY MUSIC MEDIA & VIDEO DIST. 38516 (23.98 CD/DVD)	Garth Brooks	
2	2	5	**ONE MAN BAND** CINEDIGM/HBO ENTERTAINMENT MUSIC & VIDEO DIST. 38516 (23.98 CD/DVD)	James Taylor	
3	3	5	**LIVE IN LAS VEGAS: A NEW DAY** CBS/SONY MUSIC, 57822 (19.98 CD/DVD)	Celine Dion	
4	6	6	**CROSSROADS GUITAR FESTIVAL 2007** WARNER MUSIC VIDEO/WARNER MUSIC VISION 2137/18 (39.98 CD/DVD)	Eric Clapton	
5	4	5	**MOTHERSHIP** SWAN SONG/ATLANTIC/WARNER MUSIC VIDEO 2137/18 (39.98 CD/DVD)	Led Zeppelin	
6	7	6	**THE BEYONCE EXPERIENCE: LIVE** MUSIC WORLD ENTERTAINMENT/COLUMBIA MUSIC VIDEO 67198 (19.98 CD/DVD)	Beyonce	
7	9	4	**GOOD TIMES, BAD TIMES...TEN YEARS OF GODSMACK** UNIVERSAL MUSIC & VIDEO DISTRIBUTION 1172 (19.98 CD/DVD)	Godsmack	
8	3	2	**KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000** UNIVERSAL MUSIC & VIDEO DISTRIBUTION 1172 (24.98 DVD)	Kiss	
9	5	3	**VICARIOUS** RCA/SONY BMG VIDEO 87810 (12.98 DVD)	Tool	
10	10	8	**HELP!** APPLE/CAPITOL/EMI MUSIC VIDEO 78347 (19.98 DVD)	The Beatles	
11	12	6	**MTV UNPLUGGED IN NEW YORK** DGC/GEFFEN/UNIVERSAL MUSIC & VIDEO DIST. 000303 (19.98 DVD)	Nirvana	
12	11	5	**PLUG ME IN** COLUMBIA/SONY MUSIC VIDEO 88697 17647 (19.98 DVD)	AC/DC	3
13	15	5	**FUTURESEX/LOVESOUNDS: DELUXE EDITION** JIVE/SONY BMG 88697 17591 (21.98 CD/DVD)	Justin Timberlake	
14	13	5	**FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN** JIVE/SONY BMG/SONY BMG VIDEO 88697 17579 (19.98 CD/DVD)	Justin Timberlake	
15	16	132	**FAREWELL I TOUR: LIVE FROM MELBOURNE** WARNER/ASYLUM/ATLANTIC MUSIC & VIDEO DIST. 38516 (29.98 DVD)	Eagles	
16	26	7	**ORAL FIXATION TOUR** EPIC/SONY MUSIC/SONY BMG VIDEO 705829 (19.98 DVD)	Shakira	
17	17	6	**RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY** WARNER MUSIC VISION/WARNER MUSIC VISION 2137/18 (24.98 CD/DVD)	Tom Petty And The Heartbreakers	
18	19	6	**THE ULTIMATE VIDEO COLLECTION** PRODUCTION/EMI CAPITOL 11 (19.98 DVD)	Nickelback	
19	27	9	**THE OTHER SIDE OF THE MIRROR: LIVE AT THE NEWPORT FOLK FESTIVAL 1963-1965** COLUMBIA/LEGACY/SONY BMG MUSIC ENTERTAINMENT 67198 (19.98 DVD)	Bob Dylan	
20	23	3	**GREATEST HITS** WMG/ATLANTIC/WARNER MUSIC VIDEO 13193 (13.98 CD/DVD)	Cher	
21	23	3	**I'M NOT DEAD** LAVA/ATLANTIC/WMG VIDEO 19794 (21.98 CD/DVD)	Pink	
22	30	14	**REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL** COLUMBIA/SONY MUSIC VIDEO 88697 17647 (19.98 DVD)	David Gilmour	
23	20	7	**LOST HIGHWAY: THE CONCERT** RAM HORN/UNIVERSAL MUSIC & VIDEO DIST. 000303 (19.98 DVD)	Bon Jovi	
24	25	4	**THE ADVENTURES OF MIMI** SHOUT! DIRECT/SELECTING ENTERTAINMENT GROUP 07015 EX (19.98 DVD)	Mariah Carey	
25	22	212	**LED ZEPPELIN** ATLANTIC/WARNER MUSIC VIDEO 70748 (29.98 DVD)	Led Zeppelin	

VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST/LABEL) / PRODUCER(S) / CREDITS
1	1	4	**HEY BABY (JUMP OFF)** DIRECTOR: WAYNE ISHAM / PRODUCTION: TILT / EDITOR: CHRIS WEIKEL
2	9	4	**SENSUAL SEDUCTION** SNOOP DOGG; DOGGYSTYLE/CAPITOL/INTERSCOPE
3	2	4	**LOW** FLO RIDA FEATURING T-PAIN; WILD ONES/ATLANTIC
4	4	60 CRITIC	**STAY** RASCAL/MCA/MERCURY NASHVILLE
5	5	6	**EVERYBODY** BETH/CAPITOL/NASHVILLE
6	6	6	**DON'T BLINK** KENNY CHESNEY / BIG MACHINE
7	7	6	**LIKE YOU'LL NEVER SEE ME AGAIN** ALICIA KEYS; WMG / RMG
8	8	9	**JUST FINE** MARY J. BLIGE; MATTHEW KNOTT/EPIC/INTERSCOPE
9	10	7	**FIRECRACKER** JOSH TURNER; MCA NASHVILLE
10	3	8	**ROC BOYS (AND THE WINNER IS...)** JAY-Z; ROC-A-FELLA / DEF JAM/IDJ/LRG
11	11	4	**FLY LIKE ME** FORMER FEATURING AMERIE; DEF JAM/IDJ/LRG
12	12	60 CRITIC	**SOULJA GIRL** SOULJA BOY TELLEM FEATURING SIERRA; COLLIPARK/INTERSCOPE
13	13	6	**MORE THAN A MEMORY** GARTH BROOKS; RED BIRD/MCA NASHVILLE
14	14	60 CRITIC	**SO SMALL** CARRIE UNDERWOOD; ARISTA/ARISTA NASHVILLE
15	15	6	**TAKE ME THERE** BLAKE SHELTON; WARNER BROS. NASHVILLE
16	16	6	**LETTER TO ME** BRAD PAISLEY; ARISTA NASHVILLE
17	17	6	**FALL** CLAY WALKER; AUTUMN CLUB
18	18	6	**OUR SONG** TAYLOR SWIFT; BIG MACHINE
19	19	6	**SHIFTWORK** KENNY CHESNEY; BNA
20	25	8	**SHOULDA LET YOU GO** TRISHA YEARWOOD; ARISTA NASHVILLE
21	21	60 CRITIC	**WATCHING AIRPLANES** GARY ALLAN; MCA NASHVILLE
22	22	3	**CRUSCHRUCSHRUSH** PARAMORE; FUELED BY RAMEN/ATLANTIC/LAVA
23	23	3	**SMALL TOWN SOUTHERN MAN** ALAN JACKSON; ARISTA NASHVILLE
24	24	3	**I WONDER** KELLIE PICKLER; 19
25	14	8	**SWEETEST GIRL (DOLLAR BILL)** WYCLEF JEAN FEAT. MARIA LIL' WAYNE & BUN B; COLUMBIA

VIDEO MONITOR

THIS WEEK	ARTIST TITLE

CMT

1	KEITH URBAN, EVERYBODY
2	BRAD PAISLEY, LETTER TO ME
3	SUGARLAND, STAY
4	JOSH TURNER, FIRECRACKER
5	KENNY CHESNEY, DON'T BLINK
6	CARRIE UNDERWOOD, SO SMALL
7	CLAY WALKER, FALL
8	KENNY CHESNEY, SHIFTWORK
9	RASCAL FLATTS, TAKE ME THERE
10	TAYLOR SWIFT, OUR SONG

MTV

1	BOYS LIKE GIRLS, HERO/HEROINE
2	WYCLEF JEAN FEAT. MARIA LIL WAYNE & BUN, SWEETEST GIRL (DOLLAR BILL)
3	KEYSHIA COLE INTRODUCING AMINA, SHOULDA LET YOU GO
4	SNOOP DOGG, SENSUAL SEDUCTION
5	GOOD CHARLOTTE, I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)
6	MARY J. BLIGE, JUST FINE
7	PARAMORE, CRUSCHRUCSHRUSH
8	JORDIN SPARKS, TATTOO
9	LINKIN PARK, SHADOW OF THE DAY
10	FERGIE, GLAMOUR

BET JAZZ

1	ALICIA KEYS, LIKE YOU'LL NEVER SEE ME AGAIN
2	ESTELLE, WHAT A MINUTE (JUST A TOUCH)
3	MARIO, GOTTA GET FOR ME
4	J. HOLIDAY, SUFFOCATE
5	BOBBY VALENTINO FEAT. TIMBALAND, ANONYMOUS
6	RAHEEM DEVAUGHN, WOMAN
7	BOYZ II MEN, LET IT SNOW
8	KIRK FRANKLIN, OCCLUSION (THIS IS IT)
9	JAHEIM, WOW
10	MARIAN CAREY, O HOLY NIGHT

LAUNCH PAD

JAN 12 2008

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE (IMPRINT/DISTRIBUTING LABEL, [PRICE])	Title	CERT.
1	2	14	**INGRID MICHAELSON** CAROLINE/EMI [CD] ORIGINAL SIGNAL (11.98)	Girls And Boys	
2	4	53	**ORIGIN** RELAPSE/EARACHE/EARACHE (17.98) +	Inhumen Rampage	
3	5	10	**NICK SWARDSON** CMT/EPIC/SONY MUSIC [CD] CENTRAL MUSIC (13.98 CD/DVD) +	Party	
4	1	2	**RIVERS CUOMO** GEFFEN (18.98 CD)	Alone: The Home Recordings Of Rivers Cuomo	
5	10	90	**BULLET FOR MY VALENTINE** SANCTUARY (14.98)	The Poison	
6	3	9	**LEVON HELM** VANGUARD/WELLSPRING/MARGARITA (15.98)	Dirt Farmer	
7	6	13	**SHARON JONES & THE DAP-KINGS** DAPTONE (13.98)	100 Days, 100 Nights	
8	11	22	**FIVE FINGER DEATH PUNCH** PROSTHETIC (13.98)	The Way Of The Fist	
9	39	8	**JOHN C. REILLY** SIRE/WARNER BROS./START/COLUMBIA 18248/SONY MUSIC (18.98)	Walk Hard: The Dewey Cox Story (Soundtrack)	
10	27	14	**MAYDAY PARADE** TOMMY BOY/WARNER (11.98)	A Lesson In Romantics	
11	RE-ENTRY	59	**WE THE KINGS** S-CURVE 97366 (11.98)	We The Kings	
12	49	12	**CRAZE** EX BANG/REVERSE STRAIGHT/RCA (13.98)	Crazes	
13	25	45	**ERIN BLOOM AND JOHN** ALBUM/TOUCH & GO 2027 (12.98)	Writer's Block	
14	18	13	**BEIRUT** 4 AD/CAD 8021 (13.98)	Flying Club Cup	
15	7	21	**FLIGHT OF THE CONCHORDS** SUB POP 748 (9.98)	The Distant Future (EP)	
16	22	39	**SICK PUPPIES** CAPITOL/EMI 81 (11.98)	Dressed Up As Life	
17	47	6	**METRO STATION** METRO STATION (12.98)	Metro Station	
18	15	4	**YURIDIA** SONY BMG LATIN/SONY 17545 (14.98)	Entre Mariposas	
19	32	18	**JIM GAFFIGAN** HYPERION/DISNEY (11.98)	Beyond The Pale	
20	35	7	**THE DILLINGER ESCAPE PLAN** RELAPSE/EARACHE (13.98)	Ire Works	
21	17	3	**NICKY JAM** EL CARTEL/SONY BMG/SONY LATINO (12.98)	The Black Carpet	
22	RE-ENTRY	7	**ESCAPE THE FATE** EPITAPH/EPITAPH (13.98)	Dying Is Your Latest Fashion	
23	36	6	**PANDA BEAR** PAW TRACKS (11.98)	Person Pitch	
24	34	7	**STREETLIGHT MANIFESTO** VICTORY (13.98)	Somewhere In The Between	
25	41	10	**DAUGHTRY** RCA/SONY MUSIC (11.98)	Everything All The Time	
26	44	42	**COLD WAR KIDS** DOWNTOWN/INDIE (13.98)	Robbers & Cowards	
27	19	6	**SARA GROVES** CURB/WARNER/CURB 84302/SONY MUSIC (13.98)	Tell Me What You Know	
28	RE-ENTRY	3	**THE KOOKS** VIRGIN/EMI/VIRGIN/EMI (14.98)	Inside In / Inside Out	
29	50	6	**AYO.** PEACEMUSIC/EMI CORP. 38903 (18.98 CD)	Joyful	
30	48	6	**DEMETRI MARTIN** COMEDY CENTRAL 40114 (15.98 CD/DVD) +	These Are Jokes	
31	24	6	**SEBASTIAN BACH** MVP/E1 (14.98)	Angel Down	
32	RE-ENTRY	3	**THE SPILL CANVAS** VAGRANT/EPITAPH 15108 (11.98)	No Really, I'm Fine	
33	RE-ENTRY	3	**ALL TIME LOW** HOPELESS 495 (11.98)	Put Up Or Shut Up	
34	43	31	**XTREME** LA CALLE 30891146 (13.98)	Haciendo Historia	
35	13	3	**BETTYE LAVETTE** ANTI- 86717 (17.98)	The Scene Of The Crime	
36	RE-ENTRY	3	**THE LAST GOODNIGHT** VICTORY 139 (11.98)	Poison Kiss	
37	37	14	**JOSE GONZALEZ** MRR/VELL 021 (11.98)	In Our Nature	
38	RE-ENTRY	3	**ARMIN VAN BUUREN** ARMA 107 (18.98)	Universal Religion 2008	
39	31	6	**GRAHAM COLTON** UNIVERSAL REPUBLIC 010615/UMRG (10.98)	Here Right Now	
40	38	5	**GEORGE LOPEZ** COMEDY CENTRAL 40107 (13.98)	America's Mexican	
41	RE-ENTRY	3	**WITHIN TEMPTATION** ROADRUNNER 618227 (17.98)	The Heart Of Everything	
42	40	2	**JOVELL & RANDY** MANGUE LATINA 374127 (15.98)	Los Mas Sueltos Del Regueton	
43	FIRST WEEK	1	**JEFF DUNHAM** UNITED/UNITED (11.98)	Arguing With Myself	
44	NEW		**ALESANA** ELEKTRA/EMI (11.98)	On Frail Wings Of Vanity And Wax	
45	NEW		**SECONDHAND SERENADE** CAUSEWAY/CAUSEWAY 48127 (10.98)	Awake	
46	RE-ENTRY	3	**SOILWORK** NUCLEAR BLAST/BLAST 1478 (14.98 CD/DVD) +	Sworn To A Great Divide	
47	33	6	**EL POTRO DE SINALOA** MAGNOLIA 81022 (11.98)	El Primer Tiempo	
48	RE-ENTRY	3	**STARS** ARTS & CRAFTS 2252 (11.98 CD/DVD)	In Our Bedroom After The War	
49	18	42	**LEELAND** ATLANTIC 83151 (17.98)	Sound Of Melodies	
50	26	7	**KEKE PALMER** MD ENT. 70010 (14.98)	So Uncool	

THIS WEEK ON com

BREAKING & ENTERING

Graham Colton is experiencing his best days right now as "Best Days (The Rest of Our Lives)" is his first charting single, standing at No. 39 on Adult Top 40. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

"Heatseekers" is for new and developing artists. Defined as those who have never appeared in the Top 200 of The Billboard 200™, www.billboard.com/bbcharts/rule, Chart Legend for rules and methodology. ©2008, Nielsen SoundScan, Inc. All rights reserved. Nielsen BDS, Nielsen VideoScan, Nielsen SoundScan, Billboard, Hot Shots Debut, Launch Pad, Pop Shots, Radio Songs, Top Heatseekers and Top Videoclips are trademarks of VNU Business Publications Inc. under license to Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX™

JAN 12 2008

Billboard

Chart Codes: CS (Hot Country Songs) **H100** (Hot 100 Songs) **LT** (Hot Latin Songs) **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs)
TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart, Position

1234 (Runaway Music, SOCAN/BMG Canada, SOCAN) H100 59; POP 52

5000 ONES (Bubba Gee Music, BMI/Noontime Tunes, BMI/Warner-Tamerlane Publishing, BMI/Crown Club Publishing, BMI/Slaving High Music, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/The Prince And His Publishing, ASCAP/Granny Man Publishing, BMI/Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood, BMI/Grey White Publishing Designee, ASCAP/Cedric Williams Publishing Designee, ASCAP) HL/WBM RBH 84

A

AFTER TONIGHT (Uncle Buddie's Music, ASCAP/Will Down, ASCAP) RBH 62

AHORA ENTENDI (Marnita Publishing, ASCAP/Westwood Publishing S.A. De C.V./Sony/ATV Discos, ASCAP) LT 50

AHORA QUE ESTUVISTE LEJOS (Ser-Ca, BMI/Balsa Sound, BMI) LT 21

ALGO MUSICAL (Not Listed) LT 44

ALL-AMERICAN GIRL (Carrie-Okie Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Didn't Have To Be Music, ASCAP/EMI April, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL CS 20

ALL AROUND ME (Lacey Mosley, BMI/James Culpepper, BMI/Sameer Bhattacharya, BMI/Jared Hartman, BMI/Pat Seals, BMI) H100 93; POP 82

ALL THE ABOVE (Music Of Windswept, ASCAP/Hitco South, ASCAP/Shakur Al-Din, ASCAP/Trac-N-Field Entertainment, BMI/Notting Dale Songs, ASCAP/YRP Music, BMI/Warner-Tamerlane Publishing, BMI/Universal Music - Z Songs, BMI/R Kelly, BMI/Bridgeport, BMI/Songs Of Universal, BMI/Reach Global Songs, BMI/Shocklee, BMI/Terror Dome Music Publishing, BMI), HL/WBM RBH 94

ALL WRAPPED UP IN CHRISTMAS (Big Red Tractor, ASCAP) CS 57

ALMOST (Shop 'n Shop, ASCAP) RBH 88

ANGEL (Chaka Khan, ASCAP/Ji Branda Music Works, ASCAP/Minneapolis Guys Music, ASCAP/EMI April, ASCAP) HL RBH 36

THE ANTHEM (EMI Blackwood, BMI/EMI Denmark, BMI/Ediciones Musicales MVO/EMI Columbia, ASCAP/Fondo Musical, ASCAP/EMI April, ASCAP/Pitbull's Legacy Publishing, BMI/Universal Music - Careers, BMI) HL LT 43

APOLOGIZE (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL H100 3; POP 2

AWAY IN A MANGER (Public Domain) CS 53

AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, SESAC/W B M Music, SESAC/Tenman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP) HL/WBM POP 38

B

BABY (Soul Insurance, BMI/Universal Music - Careers, BMI/Camp Co-T Publishing, ASCAP/Mayfield, BMI/Todd Mayfield Publishing, BMI) WBM RBH 41

BABY DON'T GO (J. Brasco, ASCAP/EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Nappypub Music, BMI/Universal Music - Z Songs, BMI/Universal Music Corporation, ASCAP), HL/WBM H100 81; POP 76

BAD DAY (Song 6 Music, BMI/Sony/ATV Songs, BMI) HL H100 67; POP 57

BAILA MI CORAZON (Warner-Tamerlane Publishing, BMI/Universal Musica Unica, BMI) LT 31

BARTENDER (Universal Music - Z Songs, BMI/Nappypub Music, BMI/Famous, ASCAP/Byefall Music, ASCAP) HL/WBM POP 60

A BAY BAY (Polo Grounds Songs, BMI/EMI Blackwood, BMI) HL POP 90

BED (2082 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WBM, POP 71; RBH 20

BE OK (EMI Foray, SESAC/Chrisette Michele Music, SESAC/Four Kings Production Inc., SESAC/Cherry River, BMI/will.i.am Music, BMI/Broke Spoke And Gone Publishing, ASCAP/North Hudson Music, ASCAP/EMI April, ASCAP/Fifty-Six Hope Road, ASCAP/Odnil, ASCAP) CLM/HL RBH 76

BIG GIRL (NOW) (Real Pretty Music Publishing, BMI) RBH 100

BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Sad Songs, ASCAP) H100 21

BLEED IT OUT (Universal Music - Z Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI) WBM POP 58

BLOW YA MIND (Panio's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Swizz Beatz, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC) HL RBH 54

BLUE MAGIC (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Two Tuff-Enuff, BMI/USA Music Publishing, ASCAP) HL RBH 86

BODY (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Aurelius Music Publishing, ASCAP) HL RBH 90

BOTTLE POPPIN' (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk South, ASCAP/Alonzo Mathis Publishing Designee, BMI/Marcus Cole Publishing, BMI/Warner-Tamerlane Publishing, BMI/EMI April, ASCAP/Earbrain Publishing, ASCAP), HL/WBM RBH 82

BRING HIM HOME SANTA (The Bigger They Are, SESAC/State One Copyrights America, SESAC/A Sling And A Prayer, ASCAP/State One Songs America, ASCAP) CS 42

BUBBLY (Cocomarie Music, BMI/Dancing Squirrel, ASCAP/NAFI Music, ASCAP) WBM H100 7; POP 6

C

CALABRIA 2008 (EMI Denmark, BMI/EMI Blackwood, BMI) HL H100 73; LT 46; POP 47

CANCION DE AMOR (Crown P, BMI) LT 40

CAN'T HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL H100 45; POP 99; RBH 3

CAN WE CHILL (Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/E. Hudson Music, BMI/Warner-Tamerlane Publishing, BMI) WBM RBH 91

THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) (2007) (Bagdasarian Productions, ASCAP/Sony/ATV Tunes, ASCAP) HL H100 66; POP 55

CHRISTMASES WHEN YOU WERE MINE (Sony/ATV Tree, BMI/Taylor Swift Music, BMI/Pain In The Art, BMI/Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC) HL CS 51

CHUY Y MAURICIO (Arpa, BMI) LT 15

CITIZEN SOLDIER (Songs Of Universal, BMI/Escatawpa Songs, BMI) HL H100 99; POP 84

CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP) HL CS 12; H100 78

CLUMSY (will.i.am Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP) CLM/HL/WBM H100 6; POP 5

COMO OLVIDARTE (Seg Son, BMI) LT 41

CON LOS OJOS CERRADOS (Universal Music - MGB Songs, ASCAP) LT 45

CONTEO REGRESIVO (Clave Beat Music, ASCAP) LT 8

COPS UP (Not Listed) RBH 83

CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Croomstacular Music, BMI) H100 5; POP 9; RBH 40

CRUSHCRUSHCRUSH (WB Music, ASCAP/But Father I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP) WBM H100 54; POP 43

CRYING OUT FOR ME (My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls And Big Love Songs, BMI/EMI Blackwood, BMI/Elvis Loe Music, BMI), HL H100 88; RBH 16

CUANDO TE LAVAS LA CARA (Arpa, BMI) LT 36

CYCLONE (Latino Velvet, BMI/Songs Of Universal, BMI/Lil Jizzel Music Publishing, BMI/Cookies And Milk, ASCAP/Nappypub Music, BMI/Universal Music - Z Songs, BMI/C'Amore Music, BMI/Swizole Music, BMI/EMI Blackwood, BMI) HL/WBM H100 11; POP 12; RBH 80

D

DECLARATION (THIS IS IT!) (Milk Money, ASCAP/Tauron Tunes, ASCAP) RBH 55

DEY KNOW (D4L XL Music, ASCAP/Gangsta Groopy, SESAC/Electric, SESAC) RBH 31

DON'T BLINK (Sony/ATV Tree, BMI/WB Music, ASCAP/Marnie's Dream, ASCAP), HL/WBM CS 7; H100 52; POP 70

DON'T STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Frankie Storm, BMI/Sony/ATV Songs, BMI/Mijac, BMI/Warner-Tamerlane Publishing, BMI) HL/WBM H100 33; POP 24

DO YOU (Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/JoJo Beats, ASCAP/The Alien Boy Publishing, ASCAP) WBM RBH 34

DO YOU FEEL ME (Realsongs, ASCAP) RBH 67

DO YOU HEAR WHAT I HEAR (Jewel, ASCAP) CS 27

DUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Epps Music, ASCAP/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Star Stadiz Music, BMI) WBM H100 35; POP 48; RBH 12

E

ESTOS CELOS (Julianita Musical, BMI) LT 3

EVERYBODY (Chi-Boy, ASCAP/Babbie On Songs, BMI/Third Tier Music, BMI) WBM CS 5; H100 91

F

FAKE IT (Seether Publishing, BMI/Frye Music, BMI), WBM H100 57; POP 65

FALL (MXC, ASCAP/Still Working For The Woman, ASCAP/CG Alliance, ASCAP/Dimensional Songs Of The Knoll, BMI/E Ticket Music, BMI/API Country Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor Music, BMI) CLM/HL H100 96

FALLING IN LOVE AT A COFFEE SHOP (Land On Music, ASCAP/EMI April, ASCAP), HL H100 95; POP 81

FALLING INTO YOU (One Mad King Publishing, ASCAP/4MYGIRLS, ASCAP) CS 59

FALSETTO (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP) WBM RBH 43

FEEDBACK (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Dernst Mile 11, BMI/International Music Publishing, BMI/Tailored 4U Music, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP) HL H100 84; POP 72

FIRECRACKER (International Dog Music, BMI/Travelin' Arkansawyer, BMI/Corn Country, BMI/Josh Turner's Publishing Designee, ASCAP) CS 6; H100 75

FLASHING LIGHTS (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/E. Hudson Music, BMI/Warner-Tamerlane Publishing, BMI) HL/WBM H100 49; POP 56; RBH 17

FLY LIKE ME (EMI April, ASCAP/Ludacris Worldwide Publishing, ASCAP/Dot 2 Dot Music, ASCAP/Sony/ATV Tunes, ASCAP/WhosLooking.com Music Publishing, BMI/EMI Blackwood, BMI/LT Moe Publishing, BMI) HL H100 97; RBH 49

FOR THESE TIMES (Sony/ATV Tree, BMI/Leslie Satcher, BMI) HL CS 45

FREAKY GURL (Street Certified Publishing, BMI/Notting Dale Songs, ASCAP/Cyberworks Music, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMI) H100 80; POP 97; RBH 46

FUNKYTOWN (Ricks Music, BMI/Red Sea Songs, BMI/Rightsong Music, BMI) H100 86; POP 78

G

GET BUCK IN HERE (Fe's Fresh Music, ASCAP/Notting Dale Songs, ASCAP/Anwa Nicole Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Byefall Music, ASCAP/Famous, ASCAP/Ludacris Worldwide Publishing, ASCAP/Songs Of TVT, BMI), HL/WBM H100 56; POP 49; RBH 79

GET IT BIG (High 4 Life Publishing, ASCAP) RBH 57

GET MY DRINK ON (Franklin Road, BMI/Florida Room, BMI/BPJ, BMI/Sony/ATV Tree, BMI/Unwound, BMI) HL CS 16

GIMME MORE (W B M Music, SESAC/Danjahandz Muzik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kenokey Music, ASCAP/Marcella Araica Publishing Designee, ASCAP) HL/WBM H100 53; POP 40

GIRLFRIEND (Notting Hill Songs, SESAC/Shago, SESAC/Mr. Grandberry O's Music, SESAC/Foray Music, SESAC/Rags II Richard Music, BMI/Warner-Tamerlane Publishing, BMI/Uncle Willmese Music, ASCAP/Don Vito Publishing House, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP) WBM H100 51; POP 64; RBH 21

GIRL YOU KNOW (B. B. Skee The Chump, ASCAP/Teamstas, BMI/April's Boy Muzik, BMI/Warner-Tamerlane Publishing, BMI) WBM RBH 58

GIVIN' ME A RUSH (EMI April, ASCAP/LeoSun, ASCAP/John Bettis, ASCAP/WB Music, ASCAP/Sony/ATV Tunes, ASCAP/NYLA Publishing, ASCAP) HL/WBM RBH 37

GOD MUST BE BUSY (Sony/ATV Acuff Rose, BMI), HL CS 22

GO GIRL (Pitbull's Legacy Publishing, BMI/BMG Music, BMI/Milkaukee Villain Publishing, ASCAP/Young Bo$$ Publishing Designee, ASCAP) HL H100 83; POP 80

GOOD LIFE (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/John Legend Publishing, BMI/Yellowbrick Road, ASCAP/Cherry Lane, ASCAP/Eiseman, BMI/Warner-Tamerlane Publishing, BMI) CLM/HL/WBM H100 16; POP 25; RBH 7

GOT 2 BE DOWN (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Faith Evans Publishing, ASCAP) RBH 60

H

THE HAND CLAP (Building 2 Music, BMI/Phunky Dawg, BMI/Go Live Publishing, ASCAP/PMH Music, ASCAP/2 Girls & A Boy, ASCAP/An What Music, BMI/Croomstacular Music, BMI) RBH 78

HAPPY ENDINGS (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Songs Of Mighty Isis Music, BMI/Kobalt Music Publishing, ASCAP/Vista Larga Music, BMI) WBM CS 52

HATE ON ME (ABlack Productions, ASCAP/McKie Beats, ASCAP/My Soulmate Songs, ASCAP/Universal Music Corporation, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP) HL RBH 47

HATE THAT I LOVE YOU (Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 15; POP 13; RBH 26

HEARTBREAKER (Tank 1176 Music, ASCAP/T And Me, ASCAP/Dernis Hot Songs, ASCAP/E O Dur It, BMI/Antonio Dixon's Muzik, ASCAP/Black Fountain Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Underdogs West Songs, ASCAP/Irving, BMI/Anthony Nance Muzik, ASCAP/EMI April, ASCAP), HL/WBM RBH 44

HERO/HEROINE (Martin Johnson Music, ASCAP/EMI April, ASCAP) H100 43; POP 33

HE SAID SHE SAID (Jonathan Rotem Music, BMI/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Reach Global Songs, BMI/Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP) H100 58; POP 41

HEY BABY (AFTER THE CLUB) (Pookietoots, ASCAP/Universal Music Corporation, ASCAP/Channel 7 Publishing Designee, ASCAP/Marsky Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Queen Hits Publishing, BMI/Bazza Music, ASCAP) HL RBH 99

HONEY (Divine Pimp Publishing, ASCAP/Tribes Of Kedar, ASCAP/Universal Music - MGB Songs, ASCAP/It's A Wonderful World Music, BMI/VIP Fourth World Music, BMI) HL RBH 51

HOOD FIGGA (Alonzo Mathis Publishing Designee/Earbrain Publishing, ASCAP/EMI April, ASCAP) HL RBH 39

HOT (Avril Lavigne, SOCAN/Almo Music, ASCAP/Big Evil Music, ASCAP/EMI April, ASCAP) HL POP 89

HOT WUK (Mr. Vegas Music, ASCAP/150 Lafayett Music, ASCAP/In De Streetz Music Publishing, ASCAP/Copyright Control) RBH 95

HOW 'BOUT THEM COWGIRLS (Sony/ATV Tree, BMI/Lavender Zoo Music, BMI/Universal Music - Careers, BMI/Sagrabeaux Songs, BMI/Songs Of Universal, BMI) HL/WBM CS 10; H100 79

HOW FAR WE'VE COME (U Rule Music, ASCAP/EMI April, ASCAP/Lucinda Panic Music, BMI/Grand Line Music, ASCAP/Pookie Stuff, BMI) H100 24; POP 23

HOW LONG (EMI April, ASCAP/WB Music, ASCAP) HL/WBM CS 25

HOY QUIERO CONFESARME (BMG Ariola, SGAE/Tom Music, SGAE/Universal Music - MGB Songs, ASCAP) LT 39

HURT (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Danjahandz Muzik, SESAC/Shark Squad Assassins, ASCAP/T'Zah's Music, BMI/Ensign Music, BMI) HL/WBM RBH 89

HYPNOTIZED (First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/Byefall Music, ASCAP/Famous, ASCAP) HL/WBM H100 22; POP 29; RBH 27

I

I APOLOGIZE (Sweet Still Voice, BMI/Mr. Perry's, ASCAP) RBH 61

I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI/High Speed Chase, ASCAP), HL H100 25; POP 19

IF I HAD EYES (Bubble Toes, ASCAP/Universal Music Corporation, ASCAP) HL H100 61; POP 59

IF I HAVE MY WAY (Foray Music, SESAC/Chrisette Michele Music, SESAC/Four Kings Production Inc., SESAC/Stanjun Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East Songs, BMI/Irving, BMI) HL RBH 48

I'LL BE HOME FOR CHRISTMAS (Gannon & Kent, ASCAP/Piedmont, ASCAP) CS 46

I'M A G (Nodfactor Music, BMI/Commission Publishing, BMI/Money Mack, BMI) RBH 75

I'M LIKE A LAWYER...(ME & YOU) (Sony/ATV Songs, BMI/Chicago X Softcore, BMI) HL POP 100

I'M SO HOOD (DJ Khaled, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/4 Blunts Lit At Once, BMI/A. Lamar Publishing Designee, ASCAP/Trac-N-Field Entertainment, BMI/Notting Dale Songs, ASCAP/EMI April, ASCAP/Ludacris Universal Publishing, ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood, BMI) HL/WBM H100 32; POP 37; RBH 14

I'M WITH THE BAND (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP) WBM CS 38

INALCANZABLE (Not Listed) LT 11

INDEPENDENT (Trill Productions, ASCAP/WB Music, ASCAP) WBM H100 68; RBH 11

IN MY BEDROOM (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Mischkemusic, ASCAP) CLM RBH 56

IN MY NEXT LIFE (Halftude, ASCAP/Tier Three Music, ASCAP/Hope-N-Cal, BMI/Sexy Tractor Music, BMI/Cal IV Entertainment, BMI/EMI Blackwood, BMI/Piano Wire Music, BMI) HL CS 49

INTERNATIONAL HARVESTER (EMI Blackwood, BMI/Shane Minor Music, BMI/Songs Of Windswept Pacific, BMI/3 Ring Circus, BMI/Jeffrey Steele, BMI/BPJ, BMI) HL CS 18; H100 85

INTO THE NIGHT (Anaesthetic, BMI/Warner Chappell, SOCAN) WBM H100 30; POP 30

I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carraygee Music Publishing, ASCAP/Universal Tunes, SESAC/Cardraygee, SESAC), WBM H100 89; RBH 13

IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/3 Ring Circus, BMI/Music Of Windswept, ASCAP) CS 24

I WANT YOU (Songs Of Universal, BMI/Senseless, BMI/will.i.am Music, BMI/Cherry River, BMI/Skyforest, BMI/Scroll One, BMI), HL RBH 72

I WON'T TELL (Joseph Cartagena, ASCAP/Steady On The Grind, ASCAP/For My Son Publishing, ASCAP/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Young Malcolm Publishing, ASCAP/Marsky Music, BMI), HL RBH 42

J

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/Bubba Gee Music, BMI/WB Music, ASCAP/2082 Music Publishing, ASCAP) HL/WBM H100 34; POP 50; RBH 5

JUST GOT STARTED LOVIN' YOU (Elderotto, BMI/Fezsongs, ASCAP/Warner-Tamerlane Publishing, BMI/Moon Maker, BMI/Keith's Wild Bunch, BMI) WBM CS 35

K

KISS KISS (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music - Z Songs, BMI/Nappypub Music, BMI) HL/WBM H100 4; POP 4; RBH 9

L

LAS DE LA INTUICION (Sony/ATV Songs, BMI/EMI Blackwood, BMI/Apollinaire Music, BMI) HL LT 42

LAST CHRISTMAS (WB Music, ASCAP) WBM CS 29

LA TRAVESIA (Canaco, BMI/Redomi, BMI) LT 4

LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Didn't Have To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL CS 23

LEAVE IT ALL TO ME (ICARLY THEME SONG) (Not Listed) H100 100; POP 85

LET IT GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Canon's Land Music Publishing, ASCAP/Notorious K.I.M., BMI/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mama Bay, BMI) HL/WBM RBH 28

LET'S VIBE (Give Me Me Publishing, ASCAP/Blue Star Publishing, BMI/Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Universal Music Corporation, ASCAP) HL RBH 73

LETTER TO ME (EMI April, ASCAP/New Sea Gayle, ASCAP) HL CS 8; H100 63; POP 95

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP) HL H100 37; POP 77; RBH 1

LISTEN (Larry Haynes Publishing, BMI/Lilly Mack, BMI/Halo To Music, BMI/Conjunction Music Publishing, ASCAP/EMI April, ASCAP/Lamar Van-Sciver, ASCAP/A Song In Progress, ASCAP/Shawayla Muzik, ASCAP/Universal Music Corporation, ASCAP/Bootleggers Stop, ASCAP) HL RBH 97

LITTLE DRUMMER BOY (EMI Mills, ASCAP/International Korwin, ASCAP/WB Music, ASCAP) HL/WBM CS 41

LIVIN' OUR LOVE SONG (Universal Music - Careers, BMI/More Than Rhymes Music, BMI/Lil Ninja Time-Mae, ASCAP/Ameribnt, ASCAP/Songs Of Universal, BMI) HL/WBM H100 98

LOST IN LOVE (La Kasa Sole, ASCAP/EMI April, ASCAP/Allen Bundy, BMI/Six I'm Stoned, ASCAP/Universal Music Corporation, ASCAP/Next Generation, ASCAP/First N' Gold, BMI/Warner-Tamerlane Publishing, BMI) RBH 87

LOVE DON'T LIVE HERE (Warner-Tamerlane Publishing, BMI/DWHaywood, BMI/RADIOBULLETSPublishing, BMI/Hillary Dawn, SESAC/Shaw Enuff, SESAC/Multisongs, SESAC/Universal Tunes, SESAC), HL/WBM CS 32

LOVE IS A BEAUTIFUL THING (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Universal Music - MGB Songs, ASCAP/Almo Music, ASCAP) HL/WBM CS 28

LOVE LIKE THIS (S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/UR-IV Music, ASCAP/Write 2 Live, ASCAP/Breakthrough Creations, ASCAP/Kobalt Music Publishing, ASCAP/Wayne Wilkins Music, BMI/Eyes Above Water, ASCAP/Beluga Heights Music, BMI/EMI Blackwood, BMI/Foray Music, SESAC/Xavier Miles Publishing, SESAC/Usher JV, SESAC) HL H100 20; POP 15

LOVE SONG (Tiny Bear Music, ASCAP) H100 9; POP 10

LOVESTONED (Tenman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danjahandz Muzik, SESAC/W B M Music, SESAC/Warner, SESAC), WBM POP 66

LOW (E-Class, BMI/Top Quality, BMI/Music, BMI/Universal Music - Z Songs, BMI) WBM H100 1; POP 1; RBH 18

M

THE MARCH (Ky-Mani Marley Publishing, BMI/L.E.X. Publishing, ASCAP/J. Vibe Publishing, ASCAP) RBH 98

MAYBE SHE'LL GET LONELY (Hits And Smashes Music, ASCAP/Universal Music - Z Tunes, ASCAP/That's How I Roll, ASCAP/Almo Music, ASCAP/Warner-Tamerlane Publishing, BMI/Keith's Wild Bunch, BMI/Biggest Picture, BMI) WBM CS 39

ME ENAMORA (Songs Of Camaleon, BMI/Peermusic III, BMI) LT 1

ME LOVE (WB Music, ASCAP) WBM H100 90; POP 79

MI CORAZONCITO (Premium Latin, ASCAP) LT 14

MISERY BUSINESS (WB Music, ASCAP/But Father I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP) WBM H100 26; POP 18

MORE THAN A LOVE SONG (Alexander King Publishing, ASCAP) RBH 96

MORE THAN A MEMORY (Mike Curb Music, BMI/House Of Moraine, BMI/Sweet Hysteria Music, BMI/Jacobsong, ASCAP/Fortune Favors The Bold, ASCAP) WBM CS 13

MY DOUGIE (Elmu T. Tabasun Publishing, ASCAP/Wilbert Martin Publishing, ASCAP/M Rudebwoy Publishing, ASCAP/Its Only About Music, ASCAP) RBH 52

MY DRINK N' MY 2 STEP (Larsiny, ASCAP/Monza Ronza, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Entertaining Music, BMI) HL H100 72; POP 96; RBH 30

MY LOVE (Universal Music Corporation, ASCAP/Jatcat, ASCAP/ABlack Productions, ASCAP/McKie Beats, ASCAP/Blue's Baby, ASCAP), HL/WBM RBH 65

MY LOVE (W B M Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/The Dean's List, SESAC/December First Publishing Group, SESAC/Cardraygee, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC) HL/WBM RBH 35

N

NEVER (Daniel Farris Publishing Designee, BMI/Earfull Music Publishing, BMI/Warner-Tamerlane Publishing, BMI/Lyrical Genius Publishing, BMI/WB Music, ASCAP/The Prodigal Publishing, ASCAP) WBM RBH 24

NEVER TOO LATE (EMI April Canada, SOCAN/3 Days Grace, SOCAN/EMI April, ASCAP/Noodles For Everyone, SOCAN) HL POP 39

NO AIR (T And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Dernis Hot Songs, ASCAP/EMI April, ASCAP/Fauntleroy Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Erik Griggs, BMI/Strange Motel Music, ASCAP) POP 73

NO ESTAMOS SOLOS (Warndea Edizioni Musicali, ASCAP/EMI April, ASCAP) LT 49

NO ONE (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D. Harry Productions, ASCAP/Universal Music Corporation, ASCAP) HL H100 2; LT 37; POP 3; RBH 2

NO PUEDO OLVIDARLA (Crisma, ASCAP) LT 5

NO SE ME HACE FACIL (FIPP, SGAE) LT 17

NO TE MENTIA (Pleto, ASCAP/Universal Musica, Inc., ASCAP/Armando Ramirez Perez, ASCAP) LT 29

NUTTIN' FOR CHRISTMAS (Not Listed) CS 48

O

O LITTLE TOWN OF BETHLEHEM (Public Domain) CS 60

OUR SONG (Sony/ATV Tree, BMI/Taylor Swift Music, BMI) HL CS 1; H100 17; POP 28

OUR TIME NOW (So Happy Publishing, ASCAP/Songs I Wrote While Cutting Gym Class, ASCAP/Dona Songs, ASCAP) POP 94

OVER YOU (Surface Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/High Buck Publishing, BMI/EMI Blackwood, BMI) HL/WBM H100 31; POP 27

P

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP), WBM H100 8; POP 7

PAZ EN ESTE AMOR (Universal Music - MGB Songs, ASCAP) LT 12

EL PERDEDOR (Premium Latin, ASCAP) LT 23

PERDONAME (Universal Music Corporation, ASCAP) LT 20

PICTURES OF YOU (Blue Ladder, BMI/Stay Beautiful Songs, BMI/Universal Music - Z Songs, BMI/Encorn Entertainment, BMI/The Last Goodnight, BMI) WBM H100 70; POP 74

PIECE OF ME (Crosstown Songs UK, PRS/Music Of Windswept, ASCAP/Universal Music Publishing Scandinavia AB) HL H100 28; POP 21

PLAYAZ ROCK (Christopher Dooley Publishing, BMI/Croomstacular Music, BMI/Vanderwaver Music, BMI/Building 2 Music, BMI/Cookies And Milk, ASCAP/Polo Grounds Songs, BMI/Coll Park Music, BMI/EMI Blackwood, BMI/Block Wndaz, BMI/Pologround, ASCAP/EMI April, ASCAP), HL RBH 63

POP BOTTLES (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Soram Sound, BMI/Maddie James Songs, ASCAP), WBM H100 38; POP 42; RBH 15

POR AMARTE (San Angel, ASCAP) LT 26

PORTRAIT OF LOVE (Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Chutzpah Publishing, ASCAP/Notting Hill, ASCAP/Michelle Bell Music, ASCAP/Universal Music Corporation, ASCAP/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Alonzo Mathis Publishing Designee, BMI) HL/WBM RBH 68

THE PRETENDER (MJ Twelve, BMI/I Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Flying Earform, BMI) HL POP 61

PUT YOU UP ON GAME (First Avenue Music, PRS/Universal Music - MGB Songs, ASCAP/Dernis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Antonio Dixon's Muzik, ASCAP/Anthony Nance Muzik, ASCAP/Lashae Music, BMI/Gizzo Music, ASCAP/EBJ Publishing, BMI/T And Me, ASCAP) RBH 45

Q

QUE BONITO (EMI April, ASCAP/Emi Musical S.A. de C.V.) LT 18

QUIERO (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 13

QUITARTE YO (Malito, ASCAP/Leon Blanco, BMI/EMI Blackwood, BMI/Leon Negro Music, ASCAP/EMI April, ASCAP/Las Leoncitas Music Publishing, ASCAP) HL LT 19

R

READY, SET, DON'T GO (Sonnageronimo, BMI/Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI) HL CS 11; H100 42; POP 44

RED UMBRELLA (Little Blue Typewriter Music, BMI/Buckle And Clyde, BMI/Lie, ASCAP/Mooncar Music, BMI/BPJ Administration, ASCAP/Stylesonic, BMI) WBM CS 47

ROC BOYS (AND THE WINNER IS)... (Carter Boys Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/For My Son Publishing, ASCAP/Steady On The Grind, ASCAP/Defend Songs, BMI/Songs Of Kobalt Music Publishing, BMI) HL RBH 38

ROCKIN' AROUND THE CHRISTMAS TREE (St. Nicholas, ASCAP) CS 56

ROCKSTAR (Warner-Tamerlane Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM H100 23

ROLLIN' WITH THE FLOW (EMI Algee, BMI) HL/WBM CS 30

S

SANTA BABY (Tamir, ASCAP) CS 43

SANTA BABY (Trinity, ASCAP/Tamir, ASCAP) CS 33

SCREAM (Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, SESAC/W B M Music, SESAC/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP), HL/WBM POP 98

SCREWED UP (Losing Composure, BMI/Still-N-The Water, BMI/Money Mack, BMI/Nodfactor Publishing, BMI/Warner-Tamerlane Publishing, BMI) WBM RBH 81

SEE YOU AGAIN (Tondolea Lane Music Publishing, BMI/Seven Summits, BMI/Antonina Songs, ASCAP/Seven Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP) H100 48; POP 31

SE FUE (Not Listed) LT 47

SENSUAL SEDUCTION (My Own Chit Music, BMI/Shawty Reed Songs, ASCAP/EMI April, ASCAP), HL H100 39; POP 62; RBH 10

SEXY MOVIMIENTO (Universal-Musica Unica, BMI/WY Publishing, BMI/La Mente Maestra Music Publishing, BMI/VMEN Publishing, ASCAP/Universal Musica, Inc., ASCAP) LT 2

SHADOW OF THE DAY (Universal Music - Z Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI) WBM H100 27; POP 26

SHAWTY (First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/Warner Chappell, BMI/Young Drumma, ASCAP/Waynee Baynee Music, BMI/Nappypub Music, BMI/Universal Music - Z Songs, BMI/EMI April, ASCAP/Craig Music, ASCAP) WBM RBH 33

SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/J. Brasco, ASCAP), HL/WBM H100 60; POP 92; RBH 19

SHE'S HOT (LeVelle Wilson Publishing, BMI/Bernard Ward Publishing, ASCAP) RBH 92

SHIFTWORK (Crozier Music Enterprise, BMI/Tiltawhirl Music, BMI/Carnival Music Group, BMI) CS 14

SHOULDA LET YOU GO (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI) HL/WBM H100 69; RBH 8

SHUT UP AND DRIVE (Songs Of Universal, BMI/Bayjun Beat, BMI/Be Music, ASCAP/Warner-Tamerlane Publishing, BMI) HL/WBM POP 68

SILENT NIGHT (Public Domain) CS 54

SINGLE AGAIN (Not Listed) RBH 74

SIN PERDON (Not Listed) LT 48

SI TE AGARRAN LAS GANAS (EMI Blackwood, BMI/EMI Belucral SA de CV, EMI April, ASCAP) LT 33

SI YA NO ESTAS (Not Listed) LT 34

SMALL TOWN SOUTHERN MAN (EMI April, ASCAP/To Angels Music, ASCAP), HL CS 17

SOBRE MIS PIES (Arpa, BMI) LT 7

SOMEBODY'S ME (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/John Shanks Music, ASCAP/WB Music, ASCAP/K'Stuff, BMI/ArtHouse, BMI) HL/WBM LT 9

SOMETHING ABOUT A WOMAN (Universal Music - Careers, BMI/Shitake Mak, BMI/Fox Ridge Music, BMI/Songs Of Universal, BMI) HL/WBM CS 36

SORRY (Cash and Carry Music, ASCAP/Luck The Star Music, ASCAP/Dago Red Music, ASCAP/China Music, ASCAP/Numbsie Music, ASCAP/Sienna Sienna Songs, SOCAN) WBM H100 44; POP 34

SORRY, BLAME IT ON ME (Get Familiar Music, BMI/Byefall Music, ASCAP/Famous, ASCAP/Stone Patrone Muzik, ASCAP) HL POP 87

S.O.S. (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI) HL H100 40; POP 35

SO SMALL (Carrie-Okie Music, BMI/Laird Road Music, ASCAP/Raylene Music, ASCAP/Universal Music Corporation, ASCAP/MGB Songs, ASCAP/Universal Music - MGB Songs, ASCAP) HL/WBM H100 55; POP 63

SOULJA GIRL (Soulja Boy Music, BMI/Croomstacular Music, BMI/Vegaz Muzac, BMI/Coll Park Music, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Hot Sauce Music, ASCAP) HL H100 50; POP 45; RBH 32

SOY IGUAL QUE TU (Sony/ATV Discos, ASCAP/Scarlito, ASCAP/EMI April, ASCAP) LT 24

SOY SOLO UN SECRETO (Not Listed) LT 27

SPEEDIN' (4 Blunts Lit At Once, BMI/First N' Gold, BMI/Trac-N-Field Entertainment, BMI/Notting Dale Songs, ASCAP/YRP Music, BMI/Warner-Tamerlane Publishing, BMI/Universal Music - Z Songs, BMI/R Kelly, BMI) HL/WBM RBH 59

STAY (Jennifer Nettles, ASCAP) CS 2; H100 41; POP 53

STEALING CINDERELLA (Universal Music - MGB Songs, ASCAP/CEW Publishing, ASCAP/Universal Music Corporation, ASCAP/Macintyco Music, ASCAP/House Of Full Circle, BMI/Full Circle, BMI) HL/WBM CS 15; H100 94

STILL WILL (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Mahdi And Jaleesa's Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP) HL RBH 77

STOP AND STARE (Sony/ATV Tunes, ASCAP/Midnite Miracle Music, ASCAP/Buttertool Music, ASCAP/Velvet Over Downfalls, ASCAP/Black Scarf, ASCAP/LJF Publishing Company, ASCAP) HL H100 64; POP 36

STOP BREAKING MY HEART (Casim Naashar Publishing, ASCAP/Sony/ATV Tunes, ASCAP) HL RBH 70

STRONGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Daft Life, ASCAP/Universal Music - Z Tunes, ASCAP/Edwin Birdsong, ASCAP) HL/WBM H100 14; POP 16; RBH 85

THE STRONG ONE (Universal Music - Careers, BMI/Evansville, BMI/Universal Music - MGB Songs, ASCAP/Jonesin' For A Hit, BMI/Universal Music Corporation, ASCAP/Songs Of Universal, BMI) HL/WBM CS 50

SUFFOCATE (Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Morningsidetrail, ASCAP/2082 Music Publishing, ASCAP) H100 46; POP 75; RBH 4

SUPERSTAR (Hey Lu Chill Music, BMI/Heavy As Heaven Music, BMI/Songs Of Universal, BMI/1st & 15th Publishing, ASCAP/Mr. Lopez Music, ASCAP/Universal Music Corporation, ASCAP) HL H100 71; POP 67; RBH 68

SUSPICIONS (Screen Gems-EMI, BMI) HL CS 19

SWAGGA (Vlaire Publishing, SESAC) RBH 93

SWEETEST GIRL (DOLLAR BILL) (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/Te Bass Music, BMI/EMI Blackwood, BMI/Golden Boy Publishing, ASCAP/Yawehmi Publishing, BMI/Anthony K Music, ASCAP/Chity Music, BMI/Universal Music - Careers, BMI/Irving, BMI/Byefall Music, ASCAP/Famous, ASCAP/Money Mack, BMI) HL/WBM H100 12; POP 11

T

TAKE ME THERE (Sony/ATV Tunes, ASCAP/Islandsoul, ASCAP/Warner-Tamerlane Publishing, BMI/Boatwright Baby, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP), HL/WBM POP 93

TAKE YOU THERE (Eyes Above Water, ASCAP/Sheightsmusic, ASCAP/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Reach Global Songs, BMI/TNT Music Publishing, ASCAP) H100 13; POP 14; RBH 69

TAKING CHANCES (Universal Music - Careers, BMI/K'Stuff, BMI/ArtHouse, BMI) WBM H100 87; POP 91

TAKIN' OFF THIS PAIN (Gin Road, BMI) CS 37

TATTOO (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Amanda Ghost Bucks Music Group Limited, BMI/Ian Dench Music, BMI), HL/WBM H100 10; POP 6

TEACHME (Universal Music Corporation, ASCAP/Latif Music Publishing, ASCAP/Songs Of Universal, BMI/Tetragrammaton Music, ASCAP/Melodic Piano Productions, ASCAP/HC 1030 Publishing, ASCAP/Smoothe Music, ASCAP/ABlack Productions, ASCAP), HL RBH 23

TEARDROPS ON MY GUITAR (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Taylor Swift Music, BMI) HL H100 19; POP 17

TE QUIERO (Editorial San Angel S.A. DE C.V.) LT 10

TE QUIERO MUCHO (Edimusa, ASCAP) LT 30

THINGS THAT NEVER CROSS A MAN'S MIND (Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC/Cherry Blossom, SESAC/Don Poythress, ASCAP/Universal Music - MGB Songs, ASCAP/Warner-Tamerlane Publishing, BMI/Precious Flour Music, BMI/Universal Music Corporation, ASCAP), HL/WBM CS 31

A TI SI PUEDO DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP) LT 16

EL TRA (Sony/ATV Discos, ASCAP/Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 28

U

UMMA DO ME (Rock BDB, BMI/Young Drumma, ASCAP) RBH 53

UN BUEN PERDEDOR (WB Music, ASCAP) LT 6

UNTIL THE END OF TIME (Tenman Tunes, ASCAP/Universal Music - Z Tunes, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danjahandz Muzik, SESAC/W B M Music, SESAC/Warner, SESAC) WBM POP 86; RBH 6

V

EL VASO DERRAMA (Arpa, BMI) LT 35

VEN Y DIME (Seg Son, BMI) LT 32

VIVE YA (Not Listed) LT 25

VOLE MUY ALTO (Garmex, BMI) LT 22

W

WAKE UP CALL (Universal Music - Careers, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP), WBM, H100 36; POP 32

WALL TO WALL (The Royalty Network, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Walter Scott, BMI) POP 54

WATCHING AIRPLANES (Sony/ATV Tree, BMI/Josephix Tunes, BMI/Driver Lunn, ASCAP) HL CS 9; H100 74

WATCH MY SHOES (Trill Productions, ASCAP/WB Music, ASCAP) WBM RBH 64

THE WAY I AM (Cabin 24, ASCAP), WBM H100 82; POP 83

THE WAY I ARE (Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, SESAC/W B M Music, SESAC/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Jerry Lee Publishing, ASCAP) WBM H100 29; POP 20

WE RODE IN TRUCKS (Planet Peanut, BMI/Alternator, BMI) CS 55

WE WEREN'T CRAZY (Beautiful Monkey, BMI/Big Mouth, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS 40

WHAT DO YA THINK ABOUT THAT (Jonesbones Music, ASCAP/Irving, BMI/Inventor Of The Wheel, ASCAP) CS 3; H100 77

WHAT HURTS THE MOST (Songs Of Windswept Pacific, BMI/Almo Music, ASCAP/Rondor London, PRS/Gottahaveable, BMI) HL POP 88

WHAT KINDA GONE (Sixteen Stars, BMI/RPM Music, BMI/HoriPro Entertainment Group, ASCAP/Cal IV Songs, ASCAP/BergBrain, ASCAP/Fozzyboy Music, BMI) CS 21

WHEN I SEE U (Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Break North, SOCAN/Sony/ATV Music Publishing Canada, SOCAN/Wayne Wilkins, ASCAP/J. Sewell Publishing, ASCAP/Golden The Super Kid Music, ASCAP) HL RBH 25

WHEN YOU'RE GONE (Avril Lavigne, SOCAN/Almo Music, ASCAP/Sonotrock Music, BMI/EMI Blackwood, BMI) HL POP 69

WHO KNEW (EMI Blackwood, BMI/P!nk Inside Publishing, BMI/Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Money Publishing, ASCAP) HL H100 47

WHO THE F* IS THAT** (Ymar Publishing, ASCAP/Top Quality, BMI/Universal Music - MGB Songs, ASCAP/Nappypub Music, BMI/F.M.B. Publishing, BMI) HL/WBM RBH 71

WINNER AT A LOSING GAME (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Sony/ATV Tree, BMI/Eileenssongmusic, BMI/Digital Warrior, ASCAP) HL CS 4; H100 76

WINTER WONDERLAND (WB Music, ASCAP) WBM CS 58

WITCH DOCTOR (2007) (Ross Bagdasarian Music, ASCAP/Sony/ATV Tunes, ASCAP/Adam Bagdasarian Music, ASCAP/Carol Bagdasarian Music, ASCAP/Baume Co., ASCAP) HL H100 62; POP 51

WITH YOU (Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music UK, PRS/EMI April, ASCAP/Stellar Songs, ASCAP/EMI Blackwood, BMI) HL H100 18; POP 22; RBH 22

WOMAN (Universal Music - Z Tunes, ASCAP/Ahmad's World, ASCAP/Sony/ATV Tunes, ASCAP/Life Print, ASCAP) HL/WBM RBH 50

WON'T GO HOME WITHOUT YOU (Universal Music - Careers, BMI/February Twenty Second, BMI/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP) H100 65; POP 46

WORKIN' FOR A LIVIN' (WB Music, ASCAP/Huey Lewis, ASCAP/Linda Blue, ASCAP), WBM CS 34

WORK THAT (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Universal Music - Z Tunes, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI) HL H100 92; RBH 29

Y

YA NUNCA MAS (Not Listed) LT 38

YOU'RE GONNA MISS THIS (EMI Blackwood, BMI/New Sea Gayle, ASCAP/Mouth's Little Boat, BMI/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP) HL CS 44

YOU STILL OWN ME (Scotty And Soda, ASCAP/New Zoo Baby, ASCAP/WB Music, ASCAP/Durb Songs, ASCAP/Charlie Monk, ASCAP/Germin Corner, ASCAP), WBM CS 26



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MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

BIRTHS

Boy, Baker Thomas, to **Berkley** and **David Schwarz**, Nov. 4 in Washington, D.C. Mother is VP/counsel at the National Music Publishers' Assn.

DEATHS

Andrew Foldi, 81, opera singer/teacher, died Nov. 21 of complications from a stroke.

Foldi sang bass and bass baritone at the Chicago Lyric Opera, the Metropolitan Opera, La Scala and other houses around the world. He was chairman/artistic director for the opera department at the Cleveland Institute of Music.

Born in Hungary, he earned his musicology degree at the University of Chicago, later teaching the school's adult music education program. First working as a music critic for the Chicago Times, he began his operatic career in the '50s at the Lyric Opera, becoming director for the company's Center for American Artists from 1991 to 1995.

Foldi performed in works by Mozart and Rossini. He sang around the world as Schigolch in 17 productions of Alban Berg's "Lulu," including the U.S. debut in Santa Fe, N.M. He also appeared with the Cleveland Orchestra at Severance Hall and New York's Carnegie Hall.

Fred Chichin, 53, founder/guitarist of French pop duo Les Rita Mitsouko, died Nov. 28 from cancer.

Chichin formed the group with Catherine Ringer in 1979, composing songs and playing guitar, bass, drums and keyboard. The pair's 1984 hit "Marrcia Balla," a Latin-rock tribute to an Argentine dancer, sold more than 1 million copies. The act blended rock, funk and Latin music, and received honors from French culture ministers for its contributions to French music. Les Rita Mitsouko's latest album, "Variety," was released in April 2007.

Tom Terrell, 57, music journalist/photographer and DJ/radio programmer, died Nov. 29 from cancer.

Terrell contributed to the New York and Washington, D.C., music scenes for more than two decades. As a DJ, the Howard University graduate created Washington, D.C.'s first reggae show in 1978 and later hosted the programs "Sunday Reggae Splashdown" and "Café C'est What?" on noncommercial WPFW Washington, D.C., and news/talk WHFS Baltimore. Terrell also lent his talent and voice to NPR as a music critic/commentator.

Terrell also held a position as publicity manager for Verve Records and wrote for Global Rhythm, Jazziz, Vibe, Essence, the Village Voice and the Washington City Paper, among others.

Danny Newman, 88, director of press and publicity for the Chicago Lyric Opera, died Dec. 1 from pulmonary fibrosis at his home in Lincolnwood, Ill.

Newman's concept for subscription-based audience building is illustrated in his book "Subscribe Now!," which was released in 1977. It has since been printed in 10 editions and is used in 31 countries.

Carlos "Patato" Valdés, 81, Cuban percussionist, died Dec. 5 in Cleveland of complications from emphysema.

Born in Havana, Valdés immersed himself in Afro-Cuban music, instruments and dance. In the '40s, he played with Cuban acts before touring the United States, where he eventually moved after visiting New York to team with Afro-Cuban music leaders like Mongo Santamaría. Soon working with such jazz greats as Dizzy Gillespie and Max Roach, he went solo, dabbled in salsa and moved to Paris, and later the West Coast, before returning to New York.

Valdés performed with Tito Puente at the Newport Jazz Festival; was nominated for a Grammy Award for his solo debut, "Ritmo y Candela I and II"; and contributed music to the movies "The Mambo Kings" and "Calle 54." Valdés continued performing with his band the Conga Kings, recording another album at the age of 73.

Billie Lowery, 84, co-founder of Lowery Music Publishing, died Dec. 8 in Atlanta of complications from cancer and diabetes.

Atlanta-based Lowery Music Group, founded in 1952 with Lowery's husband and renowned Georgia music publisher Bill Lowery, became one of the largest independent music companies in America before being purchased by Sony Music Publishing in 1999. Over 50 years, the couple held more than 7,000 titles, including several million-sellers.

Married in 1942, the pair saw their first major success in 1956 with Gene Vincent's "Be-Bop-a-Lula." Other hits included "(I Never Promised You A) Rose Garden" and Alicia Bridges' disco hit "I Love the Nightlife."

J.D. "Cast" King, 81, country singer/songwriter, died Dec. 13 at his home in Old Sand Mountain, Ala., from cancer.

King taught himself guitar at the age of 10 and in 1955 recorded with his honky-tonk band, the Country Drifters, at Sun Studios in Memphis. But King's debut album, "Saw Mill Man," didn't emerge until Locust Music released it 50 years later. At the age of 79, his music landed him press coverage, film possibilities and a placement in Gus Van Sant's upcoming movie, "Paranoid Park."

Joel Dorn, 65, Grammy Award-winning producer who worked with Roberta Flack, Bette Midler, the Neville Brothers and Charles Mingus, died Dec. 17 in New York from a heart attack.

After a stint as a Philadelphia DJ, Dorn moved to Atlantic Records, where his productions resulted in 10 gold albums, five platinum albums and seven gold singles. Among his hits were Flack's singles "The First Time Ever I Saw Your Face" and "Killing Me Softly With His Song" and Midler's album "The Divine Miss M."

Dorn later worked as a consultant for Rhino, GRP and Columbia, and started his own label, 32 Records, where he reissued more than 250 titles and produced such series as "Jazz for a Rainy Day."

Evan Farrell, 33, multi-instrumentalist for Rogue Wave, Japonize Elephants and Magnolia Electric Co., died Dec. 23 in Oakland, Calif., from injuries suffered in a fire.

Farrell was a stalwart member of the music scene in Bloomington, Ind., where he played in numerous bands. •••



EXECUTIVE TURNTABLE

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RECORD COMPANIES: Rhino Entertainment names **Richie Gallo** senior VP of its newly established **One Catalog Group**. He was executive VP of **Universal Music Enterprises** imprint **New Door**.

Universal Motown Republic Group ups **Pat Monaco** to executive VP of sales and field marketing. He was senior VP.

PUBLISHING: Sony/ATV Music Publishing promotes **Bill Starke** to chief information officer/VP of information technology. He was VP.

Classical music publisher **Boosey & Hawkes** appoints **Zizi Mueller** director of composers and repertoire. She was founder/artistic director/flutist for music group **Mosaic**.

DISTRIBUTION: Universal Music Group Distribution promotes **Kim Beauchamp** to senior VP of e-commerce and mobile operations. She was VP of e-commerce operations at **Universal Music Group**.

WEA elevates Richard Jennings to VP of creative services. He was senior director.



TOURING: SMG Puerto Rico, the company in charge of administering Puerto Rico's **José Miguel Agrelot Coliseum**, promotes **Wesley Elizabeth Cullen** to GM/director of events and guests services at the coliseum.

Live Nation in Hong Kong appoints **Luke Hede** director of booking for Asia. He was previously responsible for ticketing and logistics liaising at **Dainty Consolidated Entertainment** in Australia.

Pala Casino Spa and Resort in Pala, Calif., names **David Swift** director of entertainment. He will oversee booking and promoting concerts at the facility's four venues. Swift was director of business development at Los Angeles-based **Bill Silva Presents**.

DIGITAL: eMusic names **Klp Morgan** chief marketing officer and **Anna Punsal** VP of customer relationship manager. Morgan was VP of direct marketing, access and audience at **Earthlink**. Punsal was director of customer retention and loyalty at Earthlink.

Warner Bros. Digital Distribution names **Thomas Gewecke** president. He was VP of global digital business development at **Sony BMG**.

—Edited by Mitchell Peters



Recording Academy chairman **Jimmy Jam**, left, and Recording Academy president/CEO **Neil Portnow** pose on the Walk of Fame on Hollywood Boulevard in Los Angeles. The Hollywood Historic Trust presented the Recording Academy with an Award of Excellence star in recognition of the its 50-year contribution to the music industry



Debbie Harry and actor **Alan Cumming** attend David Barton's annual Toy Drive Party at the David Barton Gym in New York. More than 20,000 toys were donated to St. Jude's Children's Research Hospital in New York.



Miami-based DJ/producer **DJ Khaled** center, celebrates exceeding sales of 500,000 digital singles for "We Takin' Over" with Cash Money co-founders **Ronald "Slim" Williams**, left, and **Bryan "Baby" Williams**



The Society of Singers Chapter East honored music legend **Neil Sedaka**, right, with its Golden Mic Award, created to salute outstanding career achievement. The award was presented to Sedaka at Avery Fisher Hall at Lincoln Center in New York by SOS Chapter East president **Charles Wallert**. PHOTO: COURTESY OF BOBBY BANIN



Josh Groban, left, poses backstage with XM Satellite Radio host **George Taylor Morris** after appearing on XM's "Artist Confidential" series in New York. PHOTO: COURTESY OF GARY GERSHOFF/WIREIMAGE.COM

GOODWORKS

SEAL TO HEADLINE MOC BENEFIT

Musicians On Call, which brings recorded and live music to the bedsides of patients in health-care facilities, has announced that British pop/soul singer Seal will headline its fourth annual benefit concert and auction, set for Jan. 29 at the Hard Rock Cafe in New York. The benefit will also feature a performance from Nashville-based country four-piece Lypsi. Leading up to the event, items donated by musicians will be available for bidding at musiciansoncall.org. The items include a guitar autographed by Bruce Springsteen, a harmonica from the Johnny Cash estate, studio time with Maroon 5, a VIP Grammy Awards package, a Carrie Underwood concert package, artwork by John Lennon and a basketball signed by Justin Timberlake. The last three MOC benefit concerts have collectively raised nearly $1 million for the nonprofit organization.

INSIDE TRACK

ALMOST READY TO 'GO'

After two-and-a-half years on the road in support of 2005's "Oh No," OK Go has been taking a much-needed break and is beginning to prep its third full-length set. "We don't write very well on the road, which means we haven't written much at all," frontman Damien Kulash tells Track. Still, the foursome has put itself on schedule to completely finish penning the tunes before entering the studio this summer. "We'll presumably release it through Capitol . . . If they still exist by then." The group has a "list of suspects" for potential producers, but is open to working again with Tore Johansson in Sweden. According to Kulash, the arrangements for the album will be undoubtedly influenced by OK Go's recent collaboration with New Orleans funk troupe Bonerama. "There's going to be more horns than we've ever had before," he says. The two troupes collided last year, rerecording OK Go songs and a pair of covers for "You're Not Alone," an EP due Feb. 5 to benefit NOLA R&B legend Al "Carnival Time" Johnson and Sweet Home New Orleans.



OK GO: DOUGH REG., JR.

BACKBEAT

EDITED BY KRISTINA TUNZI



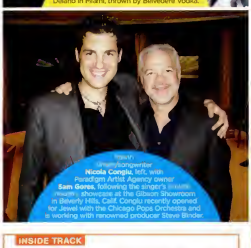
Belvedere Vodka consumer development manager **Tony Suarez**, left, and actor/artist **Jamie Foxx** pose during Foxx's "New Jack City"-themed 40th birthday party at the Delano in Miami, thrown by Belvedere Vodka.



Under-privileged New York kids affiliated with Rush Philanthropic Arts Foundation-supported programs had the time of their lives at the organization's eighth annual Youth Holiday Party at the Fillmore in New York, sponsored by Target. MTV's **Swayy**, right, hosted the event, which included appearances by Rush Philanthropic co-founder **Russell Simmons**.



Regional Mexican band **Los Tucanes de Tijuana** at their Tex-Mex Awards at the Monaco International Film Festival in Monte Carlo. The group was a special mention along with director **Miguel Angel Varela Fimbres** for the musical documentary "Los Tejanos." Flanking Fimbres, center, from left are Los Tucanes de Tijuana members **Mario Moreno**, **Clemente Flores**, **Mario Quintero**, **Gustavo "Chito" Labrada**, **Alfredo Gonzalez** and **David Servin**.



Island Def Jam Music Group/songwriter **Nicola Conglu**, left, with Paradigm Artist Agency owner **Sam Gores**, following the singer's acoustic mini-set, showcase at the Gibson Showroom in Beverly Hills, Calif. Conglu recently opened for Jewel with the Chicago Pops Orchestra and is working with renowned producer Steve Binder.



Headed by hunger organizations Foodbank for New York City and the Lunchbox Fund of South Africa, the second annual Lunchbox Auction was held in December in New York, where more than 100 celebrities in music, fashion and film joined forces to feed the world's starving children. **Michael Stipe** hosted the kickoff event, which included such music icons as **Patti Smith** designing lunch boxes to be auctioned for charity.



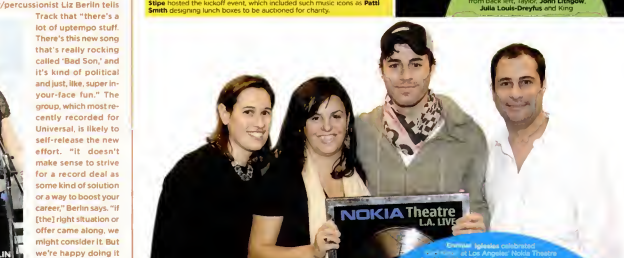
Backstage at **James Taylor** and **Carole King's** historic reunion to celebrate the 50th anniversary of Los Angeles club the Troubadour are, clockwise from back left, Taylor, **John Lithgow**, **Julia Louis-Dreyfus** and King.

INSIDE TRACK

SHAKING OFF THE RUST

Rusted Root is getting ready to hit a Pittsburgh studio to record its first album of new material in more than five years. Singer/percussionist Liz Berlin tells Track that "there's a lot of uptempo stuff. There's this new song that's really rocking called 'Bad Son,' and it's kind of political and just, like, super in-your-face fun." The group, which most recently recorded for Universal, is likely to self-release the new effort. "It doesn't make sense to strive for a record deal as some kind of solution or a way to boost your career," Berlin says. "If [the] right situation or offer came along, we might consider it. But we're happy doing it ourselves."





Enrique Iglesias celebrated Def Debut at Los Angeles' Nokia Theatre after his sold-out Dec. 7 concert. From left are AEG Live marketing manager **Melissa Ross**, AEG Live director of Latin talent **Rebecca Leon**, Iglesias and Iglesias' manager **Fernando Gaccard**.

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